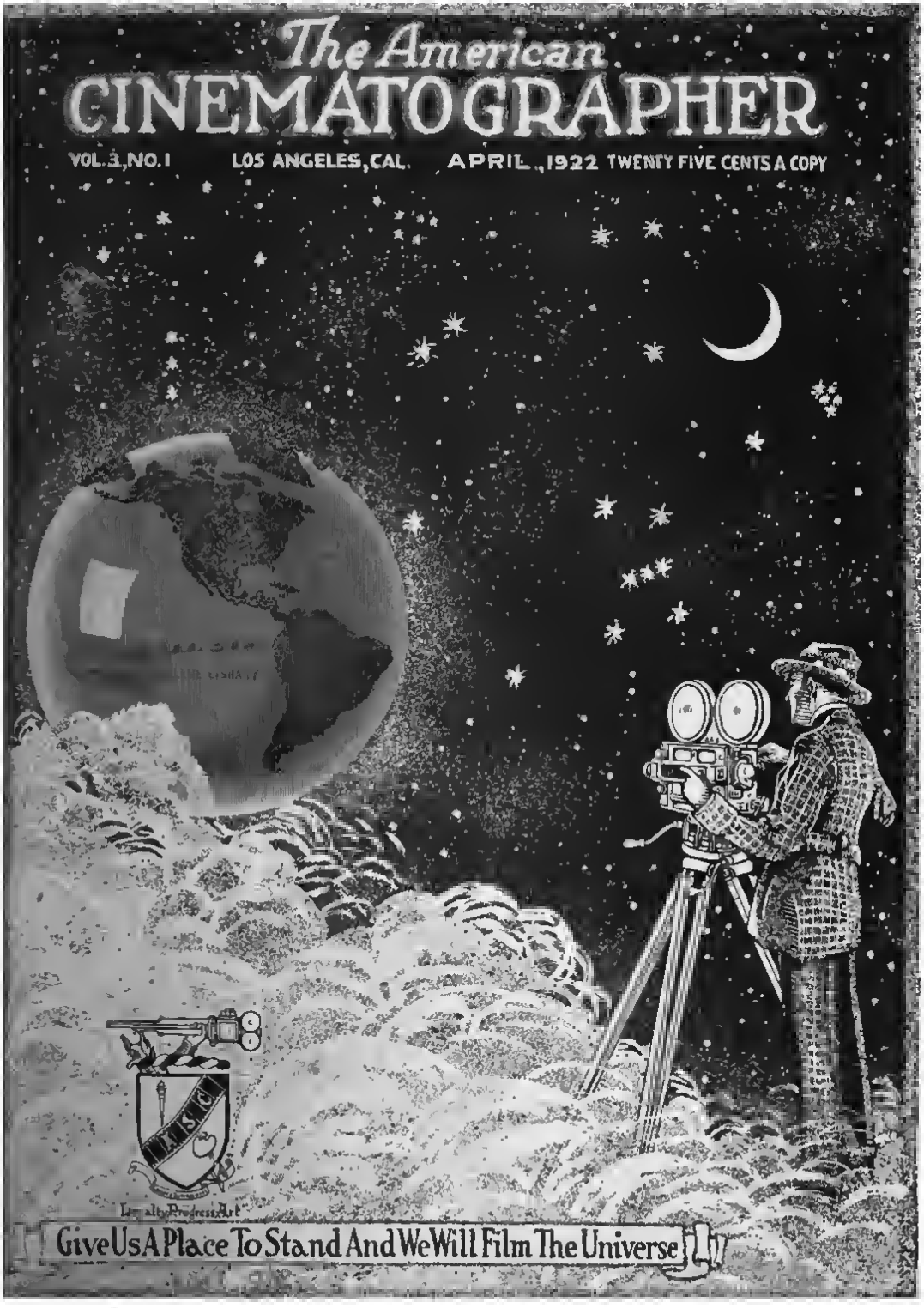
The American
CINEMATOGRAPHER
VOL. 3, NO. 1 LOS ANGELES, CAL. APRIL, 1922 TWENTY FIVE CENTS A COPY
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WEEK OF MARCH 27th

APOLLO—Monday—"The Glorious Fool."—Photographed by Karl Brown, member of the A.S.C.

Friday and Saturday—"Three Are No Villions."—Photographed by John Arnold, member of the A.S.C.

GRANADA—Thursday—"Daddy Long Legs."—Photographed by Charles Rosher and Henry Cronjager, members of the A.S.C.

HOLLYWOOD—Monday—"Fighlin' Mad."—Photographed by Harry Gerstad, member of the A.S.C.

Thursday—"Our a Minstr."—Photographed by Brrt Cann, member of the A.S.C.

MISSION—"Foolish Wives."—Photographed by Ben Reynolds, member of the A.S.C.

NEW SYMPHONY—"Catching the Moon."—Photographed by Russ Fisher, member of the A.S.C.

PANTAGES—Seventh and Hill—"The Sign of the Jack O'Lantern."—Photographed by Ross Fisher, member of the A.S.C.

PARAMOUNT—Monday and Tuesday—"One Glorious Day."—Photographed by Karl Browe, member of the A.S.C.

WILSHIRE—Monday, Tuesday and Wednesday—"A Dell's Roose."—Photographed by Charles Van Enger, member of the A.S.C.

Thursday and Friday—"One Glorious Day."—Photographed by Karl Brown, member of the A.S.C.

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The American Cinematographer

The Voice of the Motion Picture Cameramen of America; the men who make the pictures.

Board of Editors—J. A. DUBRAY, H. LYMAN BROENING, KARL BROWN, PHILIP H. WHITMAN
SILAS E. SYNDER, Editor

COMING IN MAY

The American Cinematographer for May will be a humdinger and our readers are requested to tell their friends about it. Here are a few of the good things and there will be many more:

The story of the filming of a fish fight, the only sporting event of its kind in the world, by our good friend Herford Tynes Colwing, A. S. C., the man who wrote Wayang-Wayang.

Dr. P. H. Diehl will write of the spiritual side of photography under the title: "What Do We Photograph?" Don't miss this. There is a lot of food for thought in Dr. Diehl's study.

Mr. Eugene B. Downing will contribute the second paper on his big subject—"The Science of Creative and Constructive Photography."

Of course there will be "Jimmy, the Assistant" and "Pans and Tilts," and a lot of interesting personal matter about Cinematographers, Laboratory Men, Motion Picture Engineers, Electrical Illuminating Engineers, Directors and other movie architects.

Mr. Karl Brown will get his big article on "Lenses" well under way and before he finishes the reader will have a liberal education on the subject.

A big feature will be an article by William Lee Woollett, distinguished artist and architect, who will tell how the motion picture industry is fostering the arts and will present some startling new angles of this subject. Mr. Woolett is one of the very foremost artists and architects of this day. It was recently said of him that "he is fifty years ahead of his time."

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EDITORIAL.

An educational and instructive publication espousing progress and art in motion picture photography while fostering the industry.

We cordially invite news articles along instructive and constructive lines of motion picture photography from our members and others active in the motion picture industry. All articles must be signed by name of writer.

Meetings of the American Society of Cinematographers are held every Monday evening in their rooms, suite 325 Markham Building. On the first and third Monday of each month the open meeting is held; and on the second and fourth the meeting of the Board of Governors.

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Wayang-Wayang

Filmless "Movies" of the Orient Called Wayang-Wayang More Than a Thousand Years Old. Moving Pictures Probably the Oldest Form of Theatrical Entertainment

By Herford Tynes Cowling, A.S.C.

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THE WAYANG-WAYANG, or filmless moving pictures, can be seen to-day in many parts of the Orient, particularly in Java and the Islands of the Dutch East Indies, once occupied by the Hindus, who left not only such an undying tribute to their race as the mammoth Buddistic shrine of Borobodoer with its seven miles of bas-relief picture story carvings, but also many customs and manners which have survived the centuries to the present day. The Wayang-Wayang is one of these ancient customs handed down from generation to geoeration and constitutes the only record of anything resembling our modern moving picture entertainments used by the ancient peoples of the earth.

Visual Education by the Ancient Hindus.

Now and then someone comes forward to advance the information that the moving picture show is the "new thing" under the sun. The Hindus have had their ancient form of picture drama for a thousand years or more; in fact, animated shadow picture plays is probably the oldest form of theatrical entertainment and was even used in ancient times as a means of moral education of the masses.

Moving Pictures Before The Christian Era.

Centuries before Shakespeare wrote and staged his dramas of life and prior to the coming of the gentle Nazarene, even dating back as far as history records, the nrientals had their great dramatic epic poems of the Ramayana and the Mahabharata. Even before the Lord Gautama Buddha proclaimed his religious doctrines in India in the sixth century before Christ (557 B. C.) which united the nations of Asia as followers of the same creed, the epic dramas of the Ramayana and the Mahabharata were old stories.

There is no authentic record of when the ancient epic poems of India were written, but the date is placed by historians at about 1400 B. C. These two grand poems have been to the millions of India a means of moral education, the efficiency of which is not inferior to that of the Bible among Christian nations. The Mahabharata is an heroic epic, while the Ramayana is a didactic epic. Both were composed on the basis of ballads popularly recited by rhapsodists and often accompanied by actors when elaborately staged or by shadow pictures on transparent screens in the less pretentious presentations of the story.

The Story of Rama.

RAMAYANA (rá-meyá-na) Story of Ramachandra. Second of the great epic poems of ancient India, was the main work of a single author named VALMIKI. It ranks with the great epics of the world and it is even to this date the favorite poem of the Hindus, consisting of seven books or parts and about 24,000 scenes or shlokas. The central figures in the epic are Ramachandra and his devoted wife, Sita. The main event is "The Conquest of Lanka (Ceylon)." While the story of Ramayana may not be based on fact, it does however reflect the manners and customs of the times.

Wayang-Wayang In Djokarta.

The accompanying photographic illustrations taken by the author are of a public street exhibition at DJOKARTA in the heart of Java, largest of the Dutch East Indies, not fifty miles from Borobodoer, that matchless ancient monuments built by those Hindu Moguls, who built like Titans, but finished like jewelers; an undying tribute to an undying race. Here in Djokerta one may every day witness these filmless movie shows of the Orient called Wayang-Wayang sometimes in the streets, at other times in specially erected places of amusement. All that is necessary is the bright sunshine and a small tent to shield the operator and his collections of queer forms and also to shade the front of his minature screen from the blinding rays of a tropic sun. A crowd will quickly gather in this densely populated island of thirty-three million souls if the show is of the street variety and free as it usually is or if it is given at the expense of someone celebrating a birthday or wedding as is often the case.

Itinerant operators will begin their shadow shows with the slightest encouragement wherever they can detect the presence of a few stray coins or find someone wanting to celebrate some occasion and contribute to the expenses of their labors.

> THE ITIHASA, the great historical book of the Hindus, comprises two great poems:
>
> 1. The Ramayanam, the history of Shri Remechendre, (the son of King Dasharatha), and of his wife Sita, and of his brothers—a most interesting and delightful story.
>
> 2. The Mababharatam, the history of the Kurus, a royal family of Northern India, which split into two parties, the Kurus and the Pandeves, between whom a great war broke out. It contains an immense number of beautiful stories, noble moral teachings and useful lessons of all kinds.
>
> These two books, the Ramayana and the Mahabharata tell us most of what is known about ancient India, about her people and customs, her ways of living and her arts and manufactures.—Editor.

Shades of Punch and Judy.

The actors are marionettes of leather quaintly cut, transparent in spots and richly colored, one for each character in the play. A strong light is used to cast the shadow of these opaque forms upon a transparent screen and they are manipulated and gyrated to represent the dramatic action of the character which each particular form represents. Generally sunlight is used while a transparent white cloth screen is erected at the edge of a small darkened tent which shades the front of the screen and causes illuminated shadows to appear upon the surface whenever the "actor" forms are held between the flood of sunlight and the transparent screen. The operator works behind but from one side or below to prevent his own shadow falling upon the screen. When exhibitions are given at night various kinds of light are used, it being only necessary that the light be strong enough to cast a shadow on the screen, the stronger the light the better the picture.

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H. T. COWLING

1 Wayang-Wayang is the Javanese name for these filmless movies

2 Marionettes cut from leather are used to represent the characters in the play. A strong light used behind the screen casts a silhouette of the form upon the Wayang screen.

3 All the "Sub-Titles" are spoken by the operator, who must be a fast worker to keep up with the plots.

4 The play is generally that of Ramayana, the great Dramatic Epic Poem of the Hindus—written about 1400 B. C.

There are generally two audiences, one on each side of the screen. The "second class" or behind the screen crowd do not get the effect of the shadowgraphs, but they see the actual figures in action as well as the operator who manipulates them. Wayang-Wayang screens vary in size from small table or "one man" shows to large theatrical entertainments requiring the services of several operators to move the characters and keep the show going.

One operator must be a "frantic" worker to keep up the exciting plot, introducing the various characters and manipulating them in such manner as to cause an animated shadow of each to fall upon the screen, performing its particular role in the story. Strings attached to the arms and controlled by very small wooden supports are used to work the jointed arms. In like manner the lower jaws of figures having spoken parts are "Punch-and-Judy" like worked by strings to synchronize with the spoken words. Any number of characters may occupy the "stage" at the same time, as when a "mob" scene or crowd is being depicted and this by a very clever contrivance of the Wayang operator who, having but two hands, is limited to the number of marionettes he can hold at one time; therefore, each marionette is attached to a long, thin stick by which the operator holds it upright, operating the strings with his free fingers. When three or more characters are on the "screen stage," all except the two in action are kept on the screen by means of the slender support being inserted in one of a series of small holes running across the bottom of the screen in a way much resembling the perforation to a cribbage board. Thus one character can literally stand behind or before another while similar perforations in the side supports allow a character to appear to lie down (see No. 2) or half recline or even be supported in mid-air at the will of the operator.

In the larger performances, several operators are used to move characters which would otherwise be standing motionless in the "one man" power show. No scenery is ever introduced, the entire atmosphere being derived from the operator's recital and a pre-knowledge of the story. Birds and animals, such as elephants, are seldom depicted except in the most elaborate performances where they are sometimes used. One peculiar custom of these Wayang movies is that the operator always presents a stationary "half-shadow" of the next character to appear in the plot at the right or left hand side of the screen depending upon the side from which the actor is to enter. This is done to inform the audience which character will next make its appearance and thereby assist the late comers in quickly picking up the thread of the story. To the uninitiated this gives the effect of a form peeping from behind the screen.

Subtitles Are Either Sung or Shouted

Throughout the entire performance the operator keeps up a "sing-song" chant of the story, laughing or weeping for the actor as the story may require; consequently the operator must not only know the lines of the play but suit them to the action of the shadows. The operator in this show is not only scenariost, producer, director, projectionist, orchestra, interpreter but more often even proprietor of the whole show; in fact, upon his skill of interpreting the story and reciting the parts to co-ordination with the manipulated figures depends the success of the performance and usually the size of his receipts.

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6 The Wayang form of shadow show is probably the oldest form of theatrical entertainment.

6 A clown orchestra furnishes "atmosphere" for the scenes by clanging huge cymbals and bells, also help to amuse the people while the operator rests.

7 The marionette characters are supported on a slender stick and the figure operated by string

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H. T. COWLING

All Javanese Are Wayang-Wayang Fans

There are several hundred characters in the great epic poem of Ramayana, but for the "movie" presentation these are reduced to about eighty; however, with twenty-four-thousand scenes in the entire drama, only a few dozen scenes can be enacted in the course of a single performance. As all Javanese, Hindue and most Orientals know the entire story by heart as we know the Holy Scripture, or Rip Van Winkle, it is no trouble for them to "pick up" the plot at any stage of the play, as one would do in a well known opera performance.

Performance Lasts for Weeks.

When the whole story of Ramayana is given as a continuous play, as is sometimes done, it requires several weeks to complete the performance, giving an exhibition three hours each evening or often continuing through the entire day and until late into the night. The spectators come and go at will, choosing their favorite acts or parts as we would select a favorite opera from a series of operatic performances. In such elaborate presentations a "seem-funny" orchestra is always on-the-job to keep the audience in a good humor when the plot drags or the operator stops to rest. On these occasions a great many clown-like stunts and side lines of comedy are introduced to amuse the audience and keep them in a generous mood as the performers often depend upon donations from the crowd as the chief reward for their labors. In the street shows, clowns perform "stunts" and collect pennies while the excitement runs high. If the operator makes a mistake the crowd are quick to correct him and a good laugh is than "had by all."

Chance For Some Producer

While the Javanese and Hindue are fond of our modern imported cinemas, particularly the slapstick comedies exhibited in their theatres, these modern movies are extremely expensive compared with their crude forms of entertainment and prohibitively so for these millions of Oriental people entertained daily by simple methods. Also the dramatic love stories and serials of our Western photo-play are certainly foreign to their understanding and only a curiosity to the masses. No foreign drama can take the place of their beloved story of Ramayana. Perhaps some day, some live American producer will undertake to film the "Story of Rama" with its twenty-four-thousand or more scenes and Oriental settings. Then and then only will our movies supplant the ancient Wayang-Wayang, movie of the East, and I believe a vast fortune awaits the producer who will undertake such a magnanimous task.

(Somebody please page D. W. Griffith).

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THE ELECTRICAL ILLUMINATING ENGINEERS SOCIETY

OF THE MOTION PICTURE INDUSTRY

Extends congratulations to the American Society of Cinematographers upon the excellence of their magazine, *The American Cinematographer* and pledges hearty co-operation to make of it the successful publication it deserves to be

By Order of the Board of Control
E. I. E. S. of the Motion Picture Industry

An Automatic Light Control

AN automatic light control for motion picture printing machines—invented and patented by O. B. Depue of Chicago, Ill.—is a device which can be adapted to either a continuous or a step-printing machine. The object of the control is to provide a continuous automatic system of light changes on a motion picture printing machine, which will allow for the printing of negatives in lengths of 1000 feet, and provide a sufficient number of light changes to prevent the necessity of changing cards or of a hand control of the light densities on printing machines. This machine has 200 light changes automatically operating a series of SIXTEEN different light densities (a twenty-two light density board now being made by the inventor). The light change being by a rheostatic control. A strip of paper 1¾ inches wide extending from the top to bottom shows each of the two hundred scenes by title abreviation, footage and serial number, which provides an absolute check up during the process of printing by the operator who has only to determine by observation that the correct scene is being printed. The light change is automatic—being operated electrically by notches cut in the margin of the negative film. A scene as short as six inches can be printed with automatic changes.

Paper strip bearing title "catch-word" and footage for check-up is 1¾ inches wide—the same width as the film and is wound around the 1000-foot negative roll as a leader when placed in a can for storage. Spare allowance for recording scenes by "catch-word" is sufficiently wide to allow the title "catch-word" to be easily read in the dark room. This "check-up" feature of the Depue Light Control Device is one of its very decided economical advantages, as the operator knows at all times just which scene is being printed—preventing waste in film from mistakes by printing on the wrong light.

The control board when adapted to a continuous printer, and printed in 1000-foot rolls, will print 4000 feet per hour easily—double the ordinary capacity of the machine—and where there is less than 100 light changes, the entire negative reel (1000 feet) can be "timed-up" backwards and reprinted without rewinding on the same "set-up" thus taking advantage of the 200 lights even when they are not needed for a single print, and a further considerable saving of time for rewinding—increasing the footage output. The control board is set up by hand by simply adjusting a sliding metal strip to the desired light, which is also very simply re-adjusted, after the first print and light corrections are received from the examiner, by simply sliding the arm of that particular scene over one or any number of lightdensities more or less as required. The inventor has printed more than a million feet of film on four machines controlled by these devices.

The printed positive in 1000-foot reels has to be cut up for development, either in 200-foot rolls or in shorter sections to fit the racks—according to various requirements for tinting and toning. This is accomplished by means of an AUTOMATIC FILM CUTTING DEVICE—by the same inventor—which automatically cuts the film at any predetermined point, while the film is in motion, without slowing down the machine and within the space of one picture frame. The cut is about half the width of the positive film and easily found when the positive is stripped for development. This cutting device is operated by an electro magnet which is operated also by notches in the side of the negative film—except in this case, the notches are twice as long as the light control notches and placed in a short piece of blank film inserted in the negative strip at points between scenes where the cutting is desired on the positive. This device can be attached to any kind of a motion picture printing machine. A switch controls the cutting device when it is not wanted as in the case of printing short scenes.

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The Society of Motion Picture Engineers

An Organization of Technical Experts of the Motion Picture Industry that is Accomplishing a Lot of Good—List of Members

By HAROLD F. O'BRIEN

The phenomenal growth of the motion-picture industry during the past ten years, has placed it before the public in a very prominant position. There is scarcely any field of the world's activities where it is not represented in some form.

This month we are celebrating the tenth anniversary of the entrance of the Famous Players Lasky Corporation, into the motion-picture field. Just stop and think of the wonderful advances that have been made in that short space of time. There was very little organization in the industry during the first few years of rapid expansion, and there are some technical branches that are not well organized even today.

In February of 1916, twenty-five men met in New York City and organized the Society of Motion Picture Engineers. The objects of this organization as stated in the constitution and by-laws are: "Advancement in the theory and practice of motion picture engineering and the allied arts and sciences, the standardization of mechanisms and practices employed therein, and the maintenance of a high professional standing among its members."

Ever since its organization, the Society has shown a steady and healthy growth. It has become to the motion picture world what the Society of Automotive Engineers is to the automobile industry; the American Institute of Electrical Engineers to the electrical industry, or the Illuminating Engineering Society to any who use light.

The Society is entirely self supporting and its finances in healthy shape. All of the officers serve without pay.

The Society meets semi-annually, in May and October. These conventions afford a common ground on which men in the various branches of motion picture work meet each other to exchange and discuss ideas, to standardize methods and equipment. This work will unquestionably result not only in the production of better pictures, but also in improving their surroundings, and broadening their application for scientific research, education and entertainment.

The transactions of these conventions are issued semi-annually, and contain very valuable data on all branches of the industry.

The present membership of about one hundred and fifty is drawn from many states in the U. S. A., several foreign countries, Canada, and Cuba. So you can realize that no matter what your connections with the motion picture industry may be, whether technical or otherwise, you would find something of value and interest in the Society.

In October of 1920, I attended the convention at Dayton, Ohio, and I assure you it was well worth while. It was a pleasure to meet member engineers from the various large manufacturers of equipment, like Eastman, Bell & Howell, General Electric, Westinghouse, and many other representative firms.

These engineers seemed eager and anxious to meet others engaged in the industry, particularly those directly connected with the actual production of pictures, for they realize that the success of their product depends upon its ability to meet the demands at the studio, and many of us know that much of the apparatus we are using in some lines is more or less of a makeshift that has been handed to us in about the same form it was used on the stage years ago, or as it is used in some other commercial lines at present.

This is particularly true of electrical equipment. Think of the great improvements that can be accomplished by showing these manufacturers that certain changes should be made in their product in order that it would better meet the needs of the motion picture industry. You will find them quite willing to learn these needs, and to co-operate with you. It is up to us to work with them so that the entire industry may benefit.

The people of Dayton extended every courtesy to the convention. We had carte blanche at the Engineers' Club, one of the finest in the city, and many points of interest were visited, including the Miami flood control system, McCook Aviation field, and the National Cash Register and Delco factories, where we were guests at luncheon.

While at Dayton, I told the membership committee that I felt the Society needed more members among the technical men of the studios, and that in order to stimulate active interest in the greatest production center of the industry, located in Los Angeles, we be allowed to organize a local chapter along the same lines as the American Institute of Electrical Engineers, and hold local meetings where papers would be presented and discussed. Also that representative members from Los Angeles studios be appointed on the various committees of the Society in order to obtain co-operation and best results. The committee welcomed these suggestions and agreed to act favorably upon such a plan.

I believe we will all concede that the technical branches of the industry, with the exception of the cameramen and directors, are not very well organized, and that great benefits can be reasonably expected by a large membership in such an organization as the Society of Motion Picture Engineers. Just think of the results accomplished in other lines by the American Institute of Electrical Engineers, who have established standards that are recognized throughout the electrical industry. Is there any reason why the motion picture industry cannot do likewise?

The Society believes that your membership will be of mutual benefit. There are two classes of membership, associate, and active. The associate membership is for those who are not in active engineering work. An associate member is entitled to attend all meetings, discuss papers ,and receive all transactions, etc , but is not entitled to vote for officers. An active member is entitled to all of these privileges.

The qualifications for an active member are listed as follows: An Active member shall not be less than twenty-five years of age, and shall be: (a) A motion picture engineer by profession. He shall have been in the practice of his profession for a period of at least three years, and shall have taken the responsibility for the design, installation, or operation of systems or apparatus pertaining to the motion picture industy. (b) A person regularly employed in motion pictures or closely allied work, who by his inventions or proficiency in motion picture science or as an executive of a motion picture enterprise of large scope, has attained a recognized standing in the motion picture art.

An Associate member shall not be less than twenty-one years of age, and shall be a person who is interested in or connected with the study of motion picture technical problems or the application of the same.

I earnestly hope that the time will soon come when the few of us local members will be joined by many others, so that this community will have a local chapter and be well able to properly entertain the Society, which is planning to come to Los Angeles soon.

The next convention will be held in Boston at the Bellevue Hotel, May 1st, 2nd, 3rd, and 4th.

ACTIVE MEMBERS

Akalay, Carl E., Akalay Camera, Inc., 249 W. 50th St. N. Y. C.

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Mayer, Max, M. J. Wohl & Co., Paynter Avenue, Long Island City, N. Y.
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Moulton, J. C., General Electric Co., 120 Broadway, N. Y. City.
Murphy, E. F., Universal Film Mfg. Co., Fort Lee, N. J.
Nelson, Wm. E., Willart Instrument Co., 13 Rose St., New Rochelle, N. Y.
Norrish, B. E., Canadian Pacific Rwy., Windsor Station, Montreal, Canada.
O'Brien, Harold F., Westinghouse Elec & Mfg. Co., 611 Van Nuys Bldg., Los Angeles, Calif.
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Porter, E. M., 317 East 34th St., N. Y. City.
Porter, Lawrence C., President, Edison Lamp Works Fifth & Sussex Sts., Harrison, N. J.
Proctor, B. R., 518 West 114th St., N. Y. City.
Quinlan, Walter, Fox Film Corp., 55th St. & 10th Ave., New York City, N. Y.
Rabell, Wm. H., 729 Seventh Avenue, N. Y. City.
Redpath, Wm., 156 King St. W., Toronto, Canada.
Rembusch, Frank, Rembusch Screen Company, Shelbyville, Indiana.
Richards, Thomas T., Wagner Elec. Mrg. Co., 6460 Plymouth Ave., St. Louis, Mo.
Richardson, Frank H., Moving Picture World, 516 Fifth Avenue, N. Y. City.
Roebuck, A. C., Enterprise Optical Co., 564 West Randolph St., Chicago, Ill.
Rose, S. G., Victor Animatograph Co., Davenport Iowa.
Rossman, Earl W., 809 W. 127th St., New York City.
Rothacker, W. R., Rothacker Film Mfg. Co., 1339 Diversay Parkway, Chicago, Ill.
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Wibla, Harvey M., Westinghouse Elec. & Mfg. Co., Supply Dept., Newark, N. J.
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By Philip H. Whitman, A.S.C.

Looking Backward.

With the retnrn unto the fold of ye Pan and Tilt Editor, he panses pen in hand as memories of a golden past flit before him. Some of these he is ahie to grasp and hold just long enough to feel an instant of joy. Then they do a fade-out!

Memories.

Phil Rosen's masterly reading of a texthook on Photography.
The Casino Ciuh with its regular attendance.
Limousines chasing Perry Evans around and around.
Tony Gaudio's feud with R. J. Bergquest. Who won?
The A. S. C. blowout to the M. P. D. A.
Paul Perry's first appearance in a golf suit.
Ah! Them was the happy days.

Right At Home.

The A. S. C. members may rest assured of the safety of Guy Wilky while he is in Mexico. Guy is in the City of Mexico photographing a bull fight and he is pretty good at throwing the bull himself.

Long Gone.

All recent speed records at the Los Angeles speedway were broken the other day when Jackson Rose was asked by his director to photograph some lion scenes.

He Knows How.

Considerable excitement was caused the other day at Universal City when all left their sets and formed a crowd around the camera shop. Upon investigation it was found that Virgil Miller was telling another story in his own inimitable way.

Some Job.

H. Lyman Broening has his hands full these days trying to make his star look beautiful. The star being none other than Bull Montana. All right, Lyman, let's see you go!

What Now?

Reggie Lyons has again deserted the fold. This time we understand it is a trip to New Mexico. We wonder what Reggie will bring back with him this time. Probably a couple of new Marmons or so. Maybe some more dividend paying oil stock.

At It Again.

Bert Cann is back on the Universal lot twisting a wicked crank, having just finished a series of leaping tintypes for Carter DeHaven. Bert is somewhat of a connoisseur on lenses and prides himself on a fine collection of both long and short focal length.

Capable Guide.

If you want to take a personally conducted tour of our much maligned Hollywood look up Vic Milner. Vic knows it like a book, having utilized every square foot of Hollywood property during the recent filming of a Universal feature.

The words "EASTMAN" "KODAK"—stenciled in *black* letters in the transparent film margin, identify

EASTMAN POSITIVE FILM

If you see these same words in *white* on a black strip you have incontrovertible proof that they were so printed by the finisher to mislead, not stenciled by the manufacturer to identify, and that the stock is not Eastman.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Chicago Leads in Visual Education

The Chicago Visual Instruction Department, directed by Dudley Grant Hayes, is to become the depository of the films of National Non-Theatrical Motion Pictures, Inc., including the large library of Burton Holmes travel films for use in the Chicago schools.

There are sixty-five public schools in Chicago equipped with projectors and using motion picture films as part of class-room work. Chicago has as liberal an appropriation, perhaps, as any city in the country for visual instruction, and is handling the work on a well-established basis.

In connection with Mr. Hayes offices is maintained a central distributing plant for the films, facilities for inspection, projection rooms and a battery of projection machines.

Teachers wishing films may come to the central distributing plant see the film projected and order their film programs. Lessons in operation machines are given if desired. In fact every facility is offered the student and teacher of visual instruction.

Is Los Angeles, the home of the motion picture, to be the most backward city in the country in adopting visual education?

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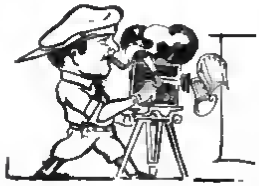
The Beta Rays of Radium

The Photographic Dry Plate Provides the Only Means of Preserving a Permanent Record and Calculation of Them.

By Dr. P. N. Diehl



Radium, like gold, is where you find it.

Since M. and Mme. Curie first made its discovery in 1898, after wearisome months of delving into the mysterious recesses of the unknown, many are those who have sought for deposits of radioactive ores in various parts of the world. Though first found in pitchblende, a massive form of uraninite (chiefly lead uranyl uranate), and isolated for the first time by Mme. Curie, radium has been discovered in other mineral bearing rocks such as the carnotite (potassium uranium vanadate) deposits of Western Colorado, and the torberoite (cupric uranyl phosphate) ores of Arizona and New Mexico. Recently a new deposit of radio-active minerals has been located by a prospector, after a search of nine years, on Valdes Island off the British Columbian mainland, which, according to reports, may prove to be one of the largest of its kind in the world.

Early in 1896 Antoine Henri Becquerel discovered that pitchblende and uranium preparations sent out peculiar radiations which, like the Roentgen rays, could be detected by their action upon light-sensitive photographic plates, and their ability to traverse objects opaque to visible light emanations. For this discovery he was awarded the Nobel prize for physics in 1903, and these radiations were named for him as Becquerel rays.

Following up the work of Becquerel, M. and Mme. Curie found that by separating pitchblende into its constituents and testing each for its radioactivity the fact was established that the ability to emit these Becquerel rays became concentrated in certain definite components. The barium sulfate, which they prepared from the barium residue obtained in the technical working up of the ore, was found to be particularly active, and from this they succeeded in isolating a new element which showed to the very highest degree the property of radioactivity. This element was called radium.

Other scientists took up the investigation of this wonderful new element and it was soon determined that the active radio emanations, or rays, were of three different kinds, each with its own property. To these were given the names alpha, beta and gamma rays.

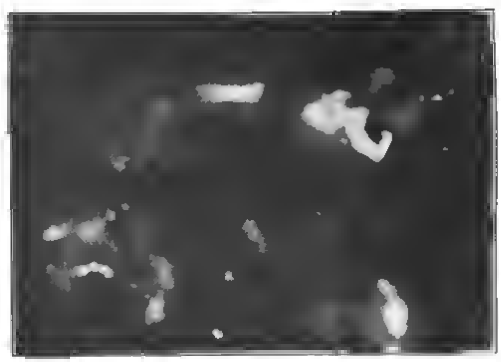
The alpha rays are the least active, but they can be made the most luminous. They are not penetrating, but their activity can be easily observed by the use of a phosphorescent zinc sulfid screen, which causes the scintillations to become visible in the dark even to the naked eye. However, a more practical way is to equip a suitable receptacle with a low-power microscope especially arranged so as to collect as much light as possible from the scintillations. By viewing through the eye-piece in a darkened room and counting these scintillations for a given length of time the relative activity of the alpha rays emanating from any radioactive substance may be determined with fair accuracy. The alpha rays, however, do not affect a photographic dryplate.

The beta rays are the most active, and the relative radioactivity of various substances is determined by their emanations. Numerous devices and methods have been employed to accurately calculate and measure the beta rays. The most successful ones are the photographic dryplate and the electroscope as devised by the U. S. Bureau of Mines. Each has its particular use, but both are unfailing in their efficiency to determine radioactivity.

The use of the photographic dryplate provides the only means of preserving a permanent record, and for this reason is by far the most satisfactory. By improved and scientific technique the faintest impressions may be recorded in units of value proportionate to the radioactivity manifested. Calculating the speed of the emulsion, the time of contact with the radioactive substance, the strength of the developing solution, and the time of development, an accurate standard can be established by which radioactivity may be measured in terms of units of energy. By interposing a small strip of lead,

which checks the beta rays almost completely, between the radioactive substance and the photographic dryplate or film, a better reading may be secured by comparing the affected area with the portion protected and remaining unacted upon, or unexposed, as it were. Films or plates enclosed in the usual black and orange ray envelopes record practically the same activity from radioactive compounds as plates without the envelopes yet brought in intimate contact with the substances to be tested. Thus paper, of whatever color, is no obstruction to the passage of the active beta rays, but serves more particularly, if black or orange, as a protection against extraneous light rays which would otherwise affect the sensitive photographic emulsion.

The accompanying illustrations are reproductions of films which were enclosed in black envelopes, subjected to the action of radioactive ores and developed in the usual manner. Such records are indisputable and are of value for filing for future reference.



As an aid to recording weak sources of radiations photographically, screens made from calcium tungstate, or other fluorescent substances, are interposed between the photographic sensitive emulsion and the active compounds to be tested. The activity is thus increased from twenty to thirty times. Development follows as usual.

The electroscope, though very sensitive and accurate in its action, affords no means of rapid reading nor of permanently recording results. Its action depends upon the property of gold, aluminum or Dutch-metal foil or

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leaves to become easily electrified and subsequently discharged. After electrically charging the leaf and noting the rate of discharge, on a scale provided in the electroscope for this purpose, caused by the radioactive substance to be tested, the relative per cent of activity may be easily and accurately measured. As much time is consumed in making only a single reading with an electroscope its use is not as practical commercially as the photographic method where innumerable readings or tests are to be made in a short space of time.

While an electroscope may be used for testing all three of the rays, the alpha, beta and gamma, a different type of instrument is used for each ray, owing to its difference in character. With the gamma ray, which is capable of penetrating great thicknesses of matter, a specially designed electroscope, covered with lead two millimeters in thickness to protect it on all sides from beta radiations, is used. Here again no record can be preserved for future reference, and tests are tedious and time-consuming.

The gamma rays, along with the beta rays, occur in radium emanation, a gas, derived from radium salts, used in radium therapy. Great advances have recently been made in the use of radium emanation for therapeutic purposes, and the search for radium bearing ores to serve humanity will continue unabated.

As a unit of measurement for use in determining radioactivity of numerous compounds, the Curie, named in honor of Mme. Curie, has been established. A Curie is the amount of radium emanation which is in equilibrium with one gram of radium.

Radium possesses many remarkable properties. In its metallic state it decomposes water, burns paper when in contact with it, and oxidizes rapidly in the air. It has a unique spectrum, and its bromid colors the Bunsen flame a pure carmine red. In the process of disintegration several products are formed, the first being notably helium, an inert and noninflamable gas now being extensively used in aeronautics. Radium is distructive to animal tissues in a similar manner to the X-ray, and many persons have been severely burned from its careless handling.

Radium is marketed in the form of its salts, bromid, chlorid and sulfate, and the world's present total available supply is estimated at 142 grams.

Things That Should Be Censored

The picture partisan who is always knocking the stage.

The actor with the exaggerated ego and the loud mouth.

The actor who can never forget for ten seconds that he is an actor.

The story about the star whose favorite pastimes are riding, swimming, shooting, dancing, golfing, etc., etc., but who can't do any of them and if she could nobody would care.

The story about the woman with a past who doesn't "tell" her husband, and also the one who does "tell."

All drinking songs. Who wants to sing songs about drinks when there are no drinks to sing songs about!

The motion-picture curb-stoner who can talk of nothing but "the picture game," about which he knows less than an angle worm knows about the wild cucumber.

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EXPERT LABORATORY WORK
DEVELOPING, TINTING, SPECIAL TINTING AND TONING
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Newly Equipped Title Department for Double, Triple and Trick Exposures
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Among the Laboratories

Ralph Earle, of the Earl Laboratory, San Francisco, writes from Harbin, Manchuria, that he is having the time of his life in the Orient. His next stop is Peking.

Chicago—Watterson R. Rothacker has left on a business trip to the Coast. He will spend several weeks there. Edward O. Blackburn, of the Rothacker organization, is making a short sojourn in a Chicago hospital following a minor operation.

A. K. Anderson has been transferred from the Chicago Rothacker laboratory to the Los Angeles Rothacker-Aller plant, where he will be in the accounting department. At Chicago he had been an assistant to Treasurer H. J. Aldous.

The report that Crouse-Davidge had retired from the laboratory business has been mysteriously circulating, but a visit to that busy place found both gentlemen on the job, and a full force at work on several big jobs. The firm of Crouse-Davidge was never so busy as now and there has never been a thought of retirement by either member of the firm.

Tom Storey and G. E. Guild have leased the David Horsely building, at 1123 Miller Way, Hollywood, a class A, fire proof structure, modernly equipped and have opened a first class laboratory to handle all kinds of motion picture film.

Mr. Storey, for several years has been connected with Lasky and Metro studios and is an expert in color photography while Mr. Guild is widely experienced in research work along lines of photographic chemistry.

Mr. Storey collaborated with Mr. John F. Seitz, A. S. C., in the making of "The Four Horseman of the Apocalypse" which set a high standing both for photography and laboratory work. He is a believer in individuality in photography and plans to work directly with cameraman whose film he handles, giving personal service and attention to every detail. He believes that only in this way may the cameraman receive due credit for his creative ability and thus make for improvement in the already high standard of American cinematography. Messrs. Storey and Guild are already away to a flying start in their new business venture.

George Gibson, Superintendent of the Rothacker Chicago laboratory, has hit the honeymoon trail leading toward the West. He and Miss Florance Nelson of Chicago were married March 30.

After stops at Denver, Colorado Springs, Salt Lake City and San Fancisco they will be three weeks at Los Angeles where Mr. Gibson plans to spend considerable time with Joe Aller perfecting details of the Rothacker standardization system whereby prints of the same quality can be made from negatives at either plant.

Mr. Gibson, though young in years, is a veteran in the laboratory field, having started in 1907 at Selig's.

He began at the bottom of the ladder with Watterson R. Rothacker, serving first at the hypo tanks. He was assistant superintendent at the Chicago plant when war was declared. He was sent to Washington where he became associated with Mayors Ellis and Gary in the filming of "The Training of a Soldier," the biggest picture ever made—52 reels. Hundreds of prints were made; every regular army division school and training camp used it. Mr. Gibson was in charge of the government laboratory work done at St. Louis, the Rothacker Chicago plant and Ft. Lee, N. J. He has been Mr. Rothacker's Chicago superintendent for years.

One of Watterson R. Rothacker's missions on his present trip to the Coast is to investigate the possibilities of a practical picture division for the Rothacker-Aller Laboratories. This division would produce practical pictures advertising, industrial or educational films as they are variously called—dedicated to the task of exploiting the products of California industries in the markets of the world.

The practical picture division of the Chicago Rothacker Film Company recently produced a five-reel picture visualizing the California Redwood Lumber Industry, from the cutting of the monarchs of the forests to their final treatment which prepares them to enter man's service. This film has gone all over the world. W. B. Klingensmith, formerly with the Rothacker Company in Chicago and now of Los Angeles, shot the Western scenes of this Redwood picture. A. L. Black, advertising manager of the Pacific Lumber Company, was so pleased with Klingensmith's work on the western scenes that he requested Mr. Rothacker to send the cameraman East to shoot episodes visualizing how Eastern manufacturers convert Redwood lumber into finished products.

With a practical picture division in California the Rothacker enterprises would cover the country in that field, having at the present producing headquarters in New York and Chicago.

Mr. Rothacker is the world's senior specialist in practical picture production, having been the first to make any organized effort to adapt the pulling power of the picture screen to the needs of business.

The Rothacker-Aller Laboratory, Inc.

JOSEPH ALLER,
Vice-President and General Manager

HOLLYWOOD 7180

The Film Laboratory of Distinction

Maintaining HIGHEST Standard of
QUALITY AND SERVICE

Located at

5515 MELROSE AVE.

Hollywood Calif.

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They Had No Cameras Then

Reginald Lyons, A S C, has gone up into the old Indian country to photograph a picture near where a prehistoric city has been recently uncovered.

Modern America has its enormous hotels, but the ancients weren't so very far behind. One building of 1000 rooms has just been unearthed in this prehistoric city, which was built more than ten centuries ago. It has been discovered near Santa Fe, the capital of New Mexico, by the archaeologists of the School of American Research. More than five years will be needed to unveil it completely.

Apart from the wonder of such a building, there is a great mystery connected with it. The house itself is splendidly preserved, and plenty of domestic implements have been found inside, yet there are absolutely no traces of the inhabitants.

So marked is this absence that the scholars who have unearthed the place are nonplussed. They declare that all the evidence points to the belief that the people who lived in the house did not make a hurried flight, but left in a leisurely fashion. They simply appear to have stepped out of history, leaving no trace why or where they went.

The sands of this district are much driven by the winds, and it was their shifting that gave the first clue to the existence of a building underneath. The thousand-roomed house has a curved frontage of 700 feet, and it is estimated that 50,000,000 pieces of stone were used in its construction.

Archaeologists are convinced that the building was produced by a free people, and not by slaves. There is evidence everywhere of painstaking craftsmanship.

Dr. Edgar J. Hewitt, Director of the School of American Research, is convinced that these people belonged to a race which developed its culture without serious interruption from outside, and it is hoped that further excavations will reveal the secret of their sudden and mysterious disappearance.

A careful examination of the great building and its surroundings indicates that the community that lived in and around it must have consisted of about 10,000 people.

All the doorways of the building were found closed by massive masonry, as if, when the people went away, somebody had seen to the shutting up of the rooms. From a technical point of view, this building compares favorably with a modern structure.

The walls are strengthened by heavy timbers arranged among the stones, as steel rods are used today to strengthen concrete walls.

Mr. Lyons expects to bring back some interesting archaeological pictures including scenes of this big house.

Hard Luck

Because of the influenza epidemic and absences on account of calls to faraway locations, "Jimmy, the Assistant;" Karl Brown's article on lenses; and Eugene B. Downing's article, "Camera Exposure and the Working Latitude of Motion Picture Negative Film," must be carried over to the May issue. Sorry, but such disappointments seem bound to come.

California

(An Appreciation.)

By WILLIAM F. SNYDER

O, wonderland of Occident,
  I dare to call thee great
In all that doth adorn, proclaim,
  And constitute a State;
Thy praises high I love to sing,
  To tell thy virtues rare;
No dream of daring Argonaut
  E'er pictured land so fair.

I love thy valleys, love thy heights,
  I love thy people strong
Whose loyalty to Truth and Right
  O'er comes the might of wrong,
I love their spirit, brave and kind,
  That seeks the better way;
That wills to ready sacrifice
  To end unrighteous sway.

The glory of thy destiny,
  Its brightness cast before,
Streams like the sun's effulgent flood
  To light Hope's open door;
From cloud-kissed Shasta's fertile slopes
  To Salton's sand-girt sea,
In God's high service shall abide
  A people wise and free.

Dear sunny home of heart's delight
  Of Liberty's sweet bliss,
Where Opportunity awakes
  To Inspiration's kiss,
Where fair Achievement smiling waits
  With treasures rich in hand,
I hail thee, California;
  Thou art the Promised Land!

No Politics

"POLITICS would ruin the very ends we have in mind. Politics would ruin the industry. Politics must be kept out of pictures—and will be kept out. The way I look at it, the integrity of the pictures must be protected just as staunchly as the integrity of the church.

"As to censorship I think that will be the least of our troubles. We hope that our pictures will eliminate all causes for censorship. If there is unfair censorship we will object to it, of course, just as all Americans object to censorship of their speech or their press. But that subject has not come up for discussion between my associates and myself. The matter of censorship will take care of itself when our objects as to the pictures are accomplished."—Will H. Hays.

Spring Convention

The Spring Convention of the Society of Motion Picture Engineers will be held at the Hotel Bellevue, Boston, Mass., May 1st to 4th, inclusive.

Indications are that the attendance will be the largest in the history of the Society as important matters will come up for consideration and many interesting papers will be read and discussed.

Boston is preparing to give the visiting members a real Baked Bean welcome and the time of their young lives

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Please page Mr. Independent Producer! He is wanted at forty different studios.

—o—

Let the motion picture industry do something as a UNIT once and we will all get somewhere.

—o—

It is not good to see our citizens and little children ruoning for their lives every day. The automobile is a blessing to the race, but traffic regulations are a disgrace. Cannot the cinema inaugurate a campaign of education to cure this saturnalia of destruction?

—o—

Will Hayes' hennie seems to sound like co-operation, it's the biggest word in the world.

—o—

At last the movies have appeared in a congressional committee room. The occasion was to instruct the solons on the subject of Muscle Shoals. The day is not far off when 90 per cent of commercial and industrial business will be transacted through the agency of motion pictures. Even now many a salesman carries a portable projector and film.

—o—

Look out for a series of great religious pictures like Ben Hur and Kindred subjects. The people demand such subjects and they are sure to come soon. Also, if handled without prejudice, sectarian bias and narrowness of vision, and in the broad spirit of helpfulness, as set forth in the teachings of The Prince of Peace, such pictures would do much to help the world get back to sanity and peace and foster the idea of co-operation which seems to want to manifest in many quarters. Imagine, if you can the beauty, power and dramatic interest of a serial, properly produced of "The Pilgrim's Progress" or of a pageant of the Crusades.

—o—

"I believe that in coming years, by my own work and that of Muybridge, Marey, and others who will doubtless enter the field, grand opera can be given in the Metropolitan Opera House in New York without any material change from the original and with artists and musicians long since dead."—Thomas A. Edison. Thus spoke Mr. Edison in regard to his idea of combining the phonograph and the motion picture.

—o—

Don't forget "The Other Eighty-Five Millions." We need 'em in our business.

—o—

Let us hope that national politics will be kept out of the motion picture industry, or that the motion picture industry may be kept out of politics, just as you please. There has been too much studio politics in time past for the good of the industry, but the lean years have eliminated much of it. Such organizations as the American Society of Cinematographers, the Motion Picture Directors' Association, the Screen Writers' Guild, the Society of Motion Picture Engineers, the Electrical Illuminating Engineers' Society, the W. M. P. A., and others are doing away with petty jealousies and bringing about a great spirit of co-operation among motion picture workers. The day is rapidly approaching when the purely self seeker will be an outcast.

—o—

The American Society of Cinematographers congratulates the Women on the scintillating success of their ball at the Hotel Ambassador on the night of March 18th. May it become an annual event.

—o—

The used car has become such a problem to the automobile industry that it amounts almost to an economic menace and a solution is eagerly sought by all interested in the welfare of the great industry. Now the automobile people have no better friends than the movie people and while everybody is offering suggestions for relief, may not the CINEMATOGRAPHER be permitted to offer one: Produce a serial to run three hundred sixty-five days and bust up 1,000 cars in every episode. This would relieve the pressure to the amount of 365,000 cars a year which would help some until a better solution of the problem could be arrived at. But all jokes aside the problem is a serious one.

—o—

Notwithstanding the epidemic of Movie Blues that is sweeping the country the cinema is waxing bigger and better. The enemies of the screen will be shamed while they abuse, for the motion pictures sweep onward to new triumphs every day.

—o—

This "teria" habit is beginning to make the world wonder and our readers needn't be amazed if we announce very soon a movieteria where the fan may go, select his own picture or program of pictures, sit down in a little booth like a breakfast nook, and enjoy his movie show all by himself on his own private screen. Is it coming? It is; and this isn't all.

—o—

Who was the first press agent? Some idiot asked this question the other day and we scorned to answer it, but come to think it over it wasn't a bad question and it just happens that (all vanity and boasting aside) we are probably better able to answer it than anybody else on earth. All right, then, the first press agent was the deepest. Didn't he three-sheet the Tree of Knowledge so convincingly to Eve that she was sold on the idea and in turn sold Adam? Of course, and what is the Serpent the symbol of? Wisdom. The badge of the press agent should be the Serpent. Wise, swift, silent, watchful, and—dangerous—only when trodden upon. And the press agent is always three-sheeting Knowledge. He's a good humbug and we use for him.

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SAVE SOME OF IT AND Participate In the Amazing

A Message To Motion Picture People

Los Angeles is a city of more than 800,000 people and growing at the estimated rate of 10,000 new residents monthly. Its phenomenal increase in population is consistent, stable, continuous. The city has found its stride and beyond doubt nothing can halt it.

Contiguous to Los Angeles are other communities, numbering their many thousands, and growing in approximate ratio with Los Angeles. New suburban subdivisions are populated, often in ninety days or less. Co-incidently little ranches and farms are put under cultivation to add to the city and county wealth.

New lands must be prepared for these newcomers—these 10,000 new residents per week. Homes must be built; apartment sites sold and improved; acre plots prepared for little farms. And all this is handled by realtors—companies and corporations that are constantly opening up new subdivisions and settling them with home seekers.

Actuated as they may be by a spirit of local pride and patriotism, nevertheless these realtors with vision and experience, and fortified with efficient organizations, make lucrative profits. Small operators are perhaps satisfied with a comfortable living, but substantial and reliable firms, operating on a scale commensurate with the growth of the community, reap heavy financial rewards. A great part of the biggest fortunes acquired in Los Angeles have been made from real estate.

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To take the utmost advantage of the present demand for every class of realty, at the greatest margin of profit, capital is required. An outright purchase of a subdivision, for example, offers far greater opportunity for profits than a percentage sales contract. No safer investment is made to-day than in Los Angeles properties.

For the purpose of augmenting its present activities to a maximum consistent with conservatism, Marshall Investment Co. is offering for sale a limited amount of its capital stock to the public. Motion picture people who, as a rule, receive high salaries, are herewith offered a splendid opportunity to invest part of their income where it should pay good dividends through those occasional "lean" days that befall even the great motion picture industry. Full facts available on inquiry in person or by letter.

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Shooting Amidst The Giants

Locations of Marvelous Beauty Up Where the Big Trees Grow. Photographing a Lumber Story.

By H. Lyman Broening, A.S.C.

I have been asked many times where the big timber scenes of "Kindred of the Dust" were photographed. The locations are not secret and a great many motion-picture productions have been staged amidst the towering Redwoods. There is perhaps no greater spot, from point of interest and picturesque value, than the Northern part of California, where the big timber reigns supreme. Here thousands upon thousands of trees of gigantic height, the results of hundreds of years of Nature's handiwork, seem to vie each with the other for supremacy.

Fort Bragg, which once occupied a prominent place in California's history, is the usual place from which most of the picture-making expeditions are carried on. This town, sponsored more or less by the Union Lumber Company, is located directly upon the Coast at about two hundred miles north of San Francisco. The population is some twelve thousand, engaged mostly in lumbering and allied industries. Dairy products are cultured and the superior quality in this locality is distinctive. Dotted along the coast at intervals of several miles, are colossal saw mills, operating upon a continuous system of day and night shifts.

The cameraman is most cordially received at any lumber camp headquarters and co-operation is freely given by all hands. In order to secure the best available atmosphere for "Kindred of the Dust" every angle of the lumber industry was completely recorded in the camera, and three weeks were consumed in filming the several reels. Of the many thousands of feet of interesting scenes, space in the production would permit only the use of a few of the more picturesque, outside of those of actual story value.

As the wood near the villages has been chopped away for miles around, it is necessary to travel on a lumber train a distance of twenty to thirty miles in order to reach the really desirable specimens of Redwoods. However, the forests resemble a jungle and the bits of daylight barely filter through the dark green foliage. It is a rare occasion when a ray of sunlight reaches down to earth. Without the aid of some source of artificial light, it becomes an impossibility to shoot motion pictures in a Redwood forest. In order to secure the particular shots we desired, it was necessary to have the choppers turn out en masse and chop away for nearly a week to admit sufficient daylight.

By special arrangement some giant Redwoods were chosen for filming and the first process of chopping was registered. So expert are the choppers that a tree can be dropped with such accuracy as to drive a stake in the ground when it falls. In the instance of the tree we picked, nearly a day of chopping was needed before the tree was ready to be felled. On the following day cameras were set up in position, one shooting with a long-focus lens at the base of the tree, for a close up. The other, with a wide angle lens recorded the fall. After the chopping, the cross-cut saw is applied, then comes the wedge. With a straining and crunching, the massive tree sways briefly out of plumb, and with a heavy thud hurls its mighty length upon the ground. Our prize tree, while by no means the largest in the forest, weighed in the neighborhood of one hundred and sixty tons. The stump measured sixteen feet across.

Hardly has the dust settled when the choppers are on their way to seek a new conquest. Our prone Redwood is immediately attacked on all sides, by the bark-removing experts. Woe to the cameraman who treads a freshly stripped tree, without spiked shoes!

Next the tree is cross-cut into sections about twenty feet in length for convenience in transportation, hoisted upon trucks by huge donkey engines and drawn over rails to the mill-pond. It was at the Albion Lumber Company's mill-pond that the thrilling boat crash scenes were staged. The logs are started on their way down the incline which is several hundred feet above the pond. Down the chute they go, adding velocity at every second until they hit the water with a mighty splash. There are more thrills than the Coney Island Chute-the-chutes.

The river men, with piked poles, leap about the floating logs in highly trained fashion, and guide the course of the lumber into the mill. It is indeed a rare sport to leap about the logs shouldering a Bell and Howell, especially when one must keep leaping until a log is reached which will sustain your weight. Warning is also issued that should anyone fall into the water, great care must be taken to not swallow any Redwood soaked liquid. Its effects upon the human system are said to be more poisonous than rare old moonshine.

Once a log is pulled up into the mill on the "hull chain" it speedily ceases to be a log. By means of mechanical devices almost human in their action, the huge logs are tossed about as an many matchesticks. Large hand-saws traveling at a terrific speed, slice the Redwoods into slabs or boards, which are then assorted according to length, width, thickness and general quality.

The finished lumber is invariably shipped by water, even though there are no harbors or piers for the schooners. By an ingenious system, the boats lie at anchor and the lumber is loaded by means of a suspended trolley carriage.

The Northwoods offers unlimited settings and backgrounds for motion pictures but the producer or director must beware of foul weather. At certain seasons of the year there is an unusual amount of fog and rain. At other times the valleys are smoked up by the burning of underbrush. It is advisable to send out a scout before taking a company into this region, in order to exactly ascertain the condition beforehand.

One would be led to believe that the continual chopping down of such magnificent trees would eventually cause depletion. There is a supply yet untouched which will assure operations for hundreds of years to come, and over the ground that has been worked, baby Redwoods are already creeping up to take the place of their giant fathers who have gone before.

TITLES ART BACK-GROUNDS

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HOLLY 482

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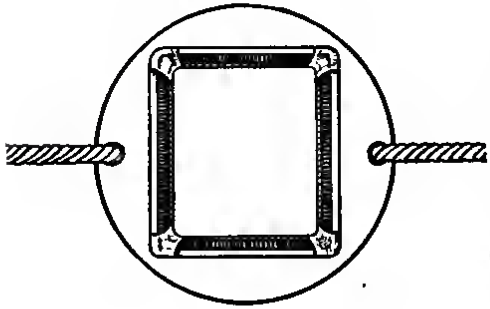
The First Moving Picture Machine

HERE is the first moving picture machine. It was called a "Thaumatrope" and appeared in England about 1825 as a toy. Its invention is credited to Dr. Finton, an English physician. As will be seen the Thaumatrope was simply a cardboard disc with a cord through its diameter with the short ends of which the disc was twirled thus presenting to the eye in rapid succession the images imprinted upon either side. Through the persistance of vision the two images appeared to merge. In the specimen shown here the picture seamed at once to be framed. The Thaumatrope is said to have been very popular. It sold for half penny. The pictures printed upon it were of wide variety.

FRONT



BACK

A New Electrical Film

ELECTRICITY is one of Nature's mysteries. No one knows what it really is, only its effects. It has remained for the motion-picture, so greatly abused, to show how electricity works, in a manner far more vividly and clearly than it has yet been explained in text books.

In a new electrical film nearing completion at the Harry Levey studios, New York, the magic of the mechanigraph, an animated mechanical drawing has been used to show the principles of electricity in visual language so simple that all who see it can understand what has hitherto been largely a mystery to all but the scientific student. It will be a valuable aid to instructors in high schools and colleges in explaining to students the operation of the electric generator and electric motor, and other uses of electricity as demonstrated in the modern automobile.

Although scientifically accurate and correct in every detail, humor is introduced into the film by means of two dwarfs who symbolize electricity and perform feats of marvel. They make a dramatic entrance, sliding down the strings of Franklin's kite. When Franklin looks up from his Leyden jar and discovers the strange, unknown creatures he has called out of the heavens he takes a hurried departure, leaving the stage to the dwarfs who take charge of the situation and become the leading characters in the drama that unfolds.

The dwarfs spy a stage coach into which they climb. As if by magic the coach dissolves amid lightning flashes into a modern automobile which the dwarfs try to start but cannot. Seized with a great idea they install a storage battery and things begin to move. But the battery runs down, so the ingenious dwarfs now install on the engine an electric generator which keeps the battery charged.

The dwarfs, comical little chaps with grave faces, take their work very seriously, as well they might, for in the act of installing and explaining the electric generator they point out what no human being has ever been able to point out—how electricity produces magnetism and magnetism, in turn, produces electricity; how the current flows and where; why a current flows one way and not another; these are a few of the things that electricity can do that are made visible in the new electrical film.

Community Drama Needs Directors

Responding to the increasing demand for qualified directors of community drama, this year's summer art colony which is conducted under Pasadena Community Playhouse Association auspices, will offer instruction to fit those who aspire to this new work. The course will last six weeks, starting the last Monday in June. There will be classes in play production with volunteer talent, scenery construction, stage and costume design, modern stage lighting, folk dancing, voice and kindred subjects. This will be the third annual session of the summer art colony which is in no sense of the word a dramatic school. The Pasadena Community Playhouse is a civic enterprise, conducted along non-commercial lines, for the sole purpose of presenting the best in spoken drama. The University of California is co-operating through its Extension Division with the summer art colony. The final week is given over to a production worked out by the students, in the nature of laboratory experience. Dr. Margaret Carhart will be dean of the school and Gilmor Brown the director. Tuition is nominal. Detailed information can be obtained by writing to the Community Playhouse, Pasadena, Calif.

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Requirements of Financing

Essentials for Borrowing Money to Make Motion Pictures Experience of the Cinema Finance Corporation

By Maurice Barber

(Mr Maurice Barber, author of this article, is secretary of the Cinema Finance Corporation of Los Angeles, the first organization of its kind in America it has helped finance several notable productions and in every case success has been the result.—Editorial Note.)

Unless private capital in Los Angeles wakes up and lends a hand to its independent producers, the motion-picture industry will suffer and Los Angeles may lose out I thought that the organizers of the Cinema Finance Corporation had that in mind when they started. I have the greatest, safest and soundest proposition ever conceived in the motion-picture business and yet you say that you cannnt assist me now."

This has a familiar ring It is true that the motion picture industry needs the use of outside capital, and outside capital, for its part, is anxious to invest in the production of motion pictures But, in any field, before private capital lends its assistance, it must be satisfied that certain fundamental requisites are assured.

In the motion picture industry these requisites are: First, a producer's demonstrated ability, both business and artistic, and his absolute integrity Secondly, a suitable story and cast, and thirdly, a satisfactory releasing arrangement with a reputable distributing company.

The motion picture industry is in that category of business characterized by frequent large profits Whenever a business is in this class it seems that inefficient management has accompanied its early stages of development. The motion picture business was no exception, and it is a credit to those connected with it that such a vast industry, which has expanded so rapidly, has thrown off, in great part, this mantle of poor management But there is still room for improvement.

In the eyes of the investing business man nothing is so inexcusable as inefficiency, and to him efficient management, in every sense of the word, is fundamental and indispensable.

A producer must have a good, clean story and a well chosen and appropriate cast He must have a competent director and suitable studio facilities

Above all, the crux of whether or not his is a sound financial risk is centered pre-eminently in his arrangement for the distribution of his finished product to the thousands of theatres throughout the country.

This latter phase has become, perhaps, more important during the past year, when many completed productions have laid on the shelf, and also when many have been sold at public auction to liquidate laboratory and other claims against them, due to the absence of a method of distribution or sale. The day of producing a motion picture, without previously arranging for its sale, is past.

The general desire of financial interests is to shift from the producer to the distributor, where possible, and it is always advisable, at least a part of the element of risk in connection with a motion picture loan.

The surest and the only way that this may be brought out is for the distributor to guarantee to the producer cost of production up to a certain specified amount, within a certain period of time This means that in event that the producer's picture failed to recoup its cost within a stated period, the distributor would make good a part of the deficit. Another form of this shifting of the risk is a cash advance covering a part, or all of the cost of production, when a producer delivers his completed picture to the distributor. Thus a part of whatever risk there be is transferred from the producer to the distributor, and individuals financially interested in the project have put trust and confidence in the distributor, at least to the extent of getting a share of their money back.

Why should not the distributor assume, and assume willingly, more of the risk, and demonstrate more of a willingness to co-operate with the producer, and in turn with financial interests? The distributor should realize that such a spirit of co-operation aids materially in interesting private capital to invest in pictures made by independent producers.

Likewise, should a distributor share with the producer costs of advertising and generally exploiting the producer's picture Intelligent exploitation stimulates the demand for a picture and obviously increases its sales.

More is known, perhaps, of the national distributing organizations than of those known to the trade as State Right Companies, who sell pictures to exhibitors state by state on a C. O. D. basis, as a rule The important position that these State Right selling agencies occupy in the motion picture industry is being more and more recognized, and they furnish a needed and additional outlet for the product of independent producers.

Generally speaking, I believe, a release through a reputable State Right Distributing Company of a picture costing a relatively small amount of money, say between $15,000 and $25,000, carries with it a more rapid turnover, and is, perhaps, the best arrangement from the producer's standpoint.

It has been stated, very briefly, what qualifies a producer to borrow money from conservative financial interests. At this point it might be apropos to cite a few of the propositions which have come before the Cinema Finance Corporation, which, obviously, the corporation could not enter into

One of our customers wanted the Cinema Finance Corporation to loan him all of the paid-in capital of the corporation to produce a motion picture symphony in Italy.

An enterprising young negro comedian had aspirations of producing a series of all-star negro comedies, but he had not given a thought to his release. "How are you going to sell them?" I asked. He replied that he would take them "under his arm to New York" and sell them outright to buyers who would be so impressed with them that he could make a handsome profit by selling them to the highest bidder!

For a small outlay, the Cinema Finance Corporation could make a profit of one million dollars, according to the admirable enthusiasm of an inventor of stereoscopic motion pictures A splendid idea, no doubt, but a little out of our line.

Another customer would revolutionize the motion picture industry if we would only finance his process for the taking of pictures in natural color He may have solved this and truly revolutionize the entire business. But this also is really out of our line because of too many considerations of a technical nature.

One ambitious comedian, fifty-seven years old last birthday, wanted money to start out on his own, but he was the unfortunate possessor of a distributing contract, which had in it a clause making acceptance of his completed pictures conditional upon screen approval.

Promises for better things come thick and fast, sometimes, when we sit in a projection room and view sincere efforts of artswhile comediennes. We are eager to be convinced and hopeful, in some cases, that these promises will be kept.

We want, where we can, to be of assistance to those individuals who are courteous enough to present their propositions to us, even though they do not quite meet our qualifications.

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We are glad to explain to them in what respects their projects do not possess these qualifications, the possession of which would qualify them as borrowers.

Where are the pitfalls in loaning money to the motion picture industry, and how must they be avoided?

These questions, naturally, are of much concern to private capital loaning money to motion picture producers, and while the legitimate financing of the motion picture industry is still in the inception stage, it is gradually being demonstrated that the industry not only merits private financing, but is able and willing to satisfy the demands of conservative financial interests in connection with necessary precautions against any possible loss.

Capital must be fully protected by insurance. The director and cast must be insured to the amount of advances made. Adequate workmen's compensation insurance must be secured; also, of course, fire and theft insurance on the negative.

Every human effort must be made to live within an estimated cost of production on a given picture.

The copyright of the story and the film, and the bill of sale of the story must always be properly executed. This latter to avoid any possibility of litigation arising from infringement.

Every indication points to the fact that an organization, operating along the lines of the Cinema Finance Corporation, fills a great need in the motion picture industry, that of supplying capital, on reasonable terms, to reputable and experienced producers who are engaged in making clean and meritorious pictures.

There is no doubt but what it will be much easier in the future than it has been in the past for worthy producers to secure the assistance of outside capital, whose faith in independent producers is on the increase.

The relationship between the Cinema Finance Corporation and those whom it has come in contact with has been most pleasant. It has even surpassed our expectations and we have only begun.

The Cinema Finance Corporation will always be in the market for motion picture loans which measure up to its standards, and it feels that it can fill most constructively its purpose by confining its operations to those engaged in the industry, who, for many obvious reasons, are not in position to borrow from our local banking institutions.

New Home of the M.P.D.A.

Behold the new home of the M. P. D. A.

The American Cinematographer and the A. S. C. congratulate the directors upon their good fortune and good taste.

The new home is located at 1925 Wilcox avenue, Hollywood, and, as may be seen, it is a charming place. The lot is 70x165 feet and is large enough to accommodate an assembly hall 50x75 feet which is now building in the rear.

The interior is being rearranged and refinished in Italian renaissance style and it will be beautifully furnished and appointed.

The directors expect to be at home in their new quarters early in April.

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THE Fairbanks-Pickford studio is a hive of industry in preparation for the production of "Robin Hood." The sets will be the most beautiful and impressive ever built if the plans of Mr. Fairbanks are realized. Allan Dwan will direct, Arthur Edeson, A. S. C., will be chief cinematographer and Wilfred Buckland is art director. Production begins April 1.

Bobby Newhard, A. S. C., has joined the Nell Shipman Company at Minnehaha Park, Spokane, Washington, and expects to be gone six months.

Ernest Palmer, A. S. C., sailed on the Celtic, Saturday, March 4, for London, England. Ernest said he would announce his plans when he arrived in Merry England.

Frank Good, A. S. C., has returned from San Mateo, and Karl Brown, A. S. C., is back on the Lasky lot after a shooting trip to San Francisco.

The Federation of Art, made up of the American Society of Cinematographers, the M. P. D. A., Actors' Equity Association, and the Screen Writers' Guild of the Authors' League of America has been organized and is functioning as a power: First to foster a spirit of professional pride and honor; and, second: To eliminate all people who are a menace to the good repute of the people engaged in the cinema art.

Joseph A. Dubray, A. S. C., has been selected by the Board of Governors of the A. S. C., to succeed Alvin Wyckoff as a member of the Board of Editors of The American Cinematographer, Mr. Wyckoff being no longer a member of this society. Mr. Dubray is a photographer of wide experience and deep learning and is a clever writer on technical subjects connected with his art.

Alois G. Helmerl, A. S. C., is chief cinematographer for Victor Schertzinger Productions at the American studio, Santa Barbara.

George Meeban, A. S. C., has joined George Rizard, A. S. C., on the cinematographic staff of the Charles Ray Productions.

John Arnold, A. S. C., just can't get away from the Fitzpatrick family. While Viola Dana is away making personal appearances John shoulders his trusty camera, goes over to the Fox lot and shoots her sister, Shirley Mason.

President Fred W. Jackman, A. S. C., is back at the old homestead. No sooner had he finished directing Ruth Roland in her new serial at the Hal Roach studio than he grabbed his shooting box and went gyrating over to Sennett's where his old job was waiting to fall on his neck. Nice work.

J. Cleve Scott, owner of The Wigwam Theatre, at Long Beach, is a regular fellow. He shows the photographs of the cinematographers in the lobby of his theatre right along with the stars. Thank you, Mr. Scott.

Ira H. Morgan, A.S.C., writes from New York: "I am now photographing 'When Knighthood Was in Flower,' with Marion Davies and an all-star cast. All exteriors will be made under artificial light, which necessitates our using two large studios as well as our own, Famous Players, on Long Island, and the Jackson Studio, in the Bronx."

George Meehan, A.S.C., and Harry Keepers are associated with Georges Rizard, A.S.C., in photographing "The Tailor-made Man." Charles Ray, the star, has in his supporting company for this picture the largest and most brilliant cast of his career.

P. Powers Perry, A. S. C., is celebrating his return from the Arctic Circle, up around Truckee, where he went to film "Over the Border" for Lasky. The story is an adaptation of "She of the Triple Chevrons" by Sir Gilbert Parker and was directed by Penrhyn Stanlaws. Betty Compson and Tom Moore did the starring. To give the picture the proper atmosphere two large log forts and a tavern were built, also a large and very convincing moonshine still. We have the testimony of P. Powers to the effect that some U. S. revenue officers, operating around Truckee, visited the still and pronounced it far better than the kind real, for sure moonshiners build.

Phil E. Rosen, A.S.C., of the Lasky staff of directors, is staging "The Bonded Woman," a sea story by John Fleming Wilson, with Betty Compson as featured star. James Van Trees, A.S.C., is holding the premiere set up and A. S. LeVino built the script. John Bowers, Richard Dix, J. Farrell McDonald and Ethel Wales are in the supporting company.

Charles J. Van Enger is the baby of the A.S.C., having been admitted to membership on March 20, 1922. Mr. Van Enger is chief cinematographer for Nazimova and has a long record of successful achievement to his credit. His latest productions are "The Great Redeemer," "The Last of the Mohicans," "Foolish Matrons" and "The County Fair," (with Guissart), all produced by M. Tourneur, "Seven Years' Bad Luck" and "Be My Wife," produced by Max Linder; "A Doll's House" and "Salome," Nazimova; "Kindred of the Dust," R. A. Walsh (with Broening).

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The Men Who Light the Pictures

A Short Story of the Electrical Illuminating Engineers Society of the Motion Picture Industry—The Roster of Members.

IN 1920 nine electricians employed in West Coast studios of the motion pictures met in Los Angeles to talk over the advisability of forming an organization to promote the welfare of their profession with the result that then and there was born the Electrical Illuminating Engineers Society, with nine members.

The names of eight of these original organizers were: Fred Mills, president, Harry D Brown, first vice-president, Walter Strahm, Louis Kolb, W. L. McPheeters, Louis Hauck, E V. Morris, Bert Wayne.

The object of the Society as set forth in Article 1, of their by-laws is: "The advancement of electrical illumination in all its branches, and the furthering of electrical and mechanical science in connection with the motion picture industry. A further object shall be to cultivate, establish and maintain a closer co-operation between the members of this society and the executives of the motion picture industry in order to create a more economical and efficient organization."

After organization the Society grew rapidly and the membership now stands at thirty-one, every important producing organization on the West Coast being represented, and the membership being composed of the leading lights of the profession.

The complete roster is herewith printed:

Rerry D Brown, Universal Film Manufacturing Co.; E. Brewer, Ambassador Pictures Corporation; Ed Christ, unassigned; F. G. Carpenter, unassigned; H E Collins, Garson Studios, Edendale, P Coates, Vitegraph Studios; R F. Daggy, unassigned; A. C. Helvey, unassigned; R Hostetter, Cinema Studio Supply Company; R. E Houck, Thomas H. Ince Studio; W L. Harmon, King Vidor Productions; L. Johnson, unassigned, L. Kolb, Goldwyn Studios; Wm. Johnson, Pickford-Fairbanks Studio, W Linahan, Marshall Neilen Studios; L Meyers, Russell Production; F. S. Mills, Lasky Studios; W. L. McPheeters, Universal Film Manufacturing Co.; E. V Morris, Hal E Roach Studios, F. Murphy, Warner Brothers Studios; G. E McCormack, President, Charles Ray Studios; Mr McClaren, unassigned, R. E. Nauman, Louis B Mayer Studios; J. Reynolds, Secretary, Orpheum Junior Theatre, W. T. Strohm, United Studios; H. Sylvester, Chamberlain-Reynolds Company, G Shour, unassigned; B Wayne, Pickford-Fairbanks; Wm. Whistler, unassigned; Howard M. Ewing, unassigned; George M. Breslin, attorney for the Society.

All these men are experts in their line and that means that they are not merely mechanical scientists, but that they have developed the artistic side of motion picture lighting to the highest degree, and those who have followed the immense development in the lighting of sets during the past few years will appreciate how great the value of the work and researches of the E I E S has been to the pictures.

They have created many new appliances which make for efficiency in production as well as for artistic effects and their work seems destined to be one of the most important elements in the development of the motion picture of the future.

Transactions of the E I. E. S. and articles by members of the Society will appear frequently in the columns of The American Cinematographer, which hereby congratulates the members of the E. I E S. upon the achievements of their organization.

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Radio Talking Pictures

Successful Demonstration of the Combination of Movies and Speakies Made at Rothacker Laboratories in Chicago.

The movies and the speakies have at last been wedded. The radiophone was the minister.

Through experiments conducted in Chicago it has been proven that talking motion-pictures are a practical possibility—not the "canned" talking pictures on the phonograph principle that have been tried, but talking pictures by means of the human voice transmitted by radiophone from a broadcasting station to as many theaters as are on the movie-speakie circuit.

A device has been perfected whereby any number of motion-picture theater projection machines can be operated in perfect synchronization with a master projection machine at the radiophone broadcasting station. This master machine itself projects a picture which furnishes cues to the actors who supply the sounds heard by the theater audiences.

This is the principle of the radio talking movie: A motion picture is produced in the studio as usual, the scenario writer having supplied speaking lines and sound effects as though the production were to be given behind the footlights. A number of theaters are equipped with radiophone receiving instruments and projection machine synchronizing apparatus. The movie company, possibly composed of the same persons who made the original film in the studio, is assembled at the radiophone broadcasting station.

Out at the theaters the overture has overtured and the audiences settle back for the evening's feature movie-speakie. Buz-z-z goes the signal at the broadcasting station and in all the theater projection booths. The master projection machine begins throwing the photoplay upon the screen at the broadcasting station and simultaneously, to a fraction of a second, the stereophonic at the various theaters are illuminated with the shadow drama.

And at the broadcasting station the movie actors are re-enacting the drama, speaking out their lines, word for word, just as though the many different audiences were seated down in front instead of in many different theaters many miles apart. The actors watch the film being screened by the master projector very closely lest they supply the speakies too swiftly or too slowly for the movies.

Thus when the heroine screams for help the audience will hear her cries. They will hear the hero's shout of encouragement as he speeds to the rescue. And when he fires the shot that puts an end to the villain's villainy, the movie-speakie fans will hear the deafening roar.

The radio talking picture is the invention of Harry J. Powers, Jr., connected with the Erlanger theatrical interests with headquarters at the Colonial Theater, Chicago. The wedding of the movies and the speakies took place at the Chicago practical picture studio of the Rothacker Film Co. Frank Bacon, famous as the star of "Lightnin'" was the best man. Bacon is a radiophone enthusiast and he found time between matinee and evening performances to enact the first scene of the historical experiment that proved the radio talking picture possible.

The Rothacker studio lights flashed on. Bacon took his position behind a table set in front of a black velvet curtain. Watterson R. Rothacker, president of the film company, shouted "Camera!" the cameraman began to crank and the world's first radio talking picture was in the making.

"Ladies and gentlemen," began Bacon, accompanying his words with those inimitable gestures of his, "it gives me great pleasure to be the first to try to demonstrate something which will prove the most wonderful, the greatest amusement the world has ever known—the human voice synchronized with motion pictures through the radio telephone. We are living in a very rapid age in which nothing seems impossible."

Mr. Frank Bacon, star of "Lightnin'," demonstrating the talking motion pictures at the Rothacker laboratories, Chicago.

To one side of the studio set, a stenographer was taking down Bacon's words in shorthand so that he could later give a precise repetition of them over the radiophone broadcasting apparatus.

"Suppose that in a motion picture," continued Bacon, "the heroine is in great temper, she sees a water glass and, seizing it, she smashes it down upon the table thusly." Bacon smashed the glass.

And on through 200 feet of film Bacon proceeded, ringing a dinner bell, blowing a whistle and finally firing a revolver at an imaginary abductor of the banker's daughter.

"And this," he concluded, lifting a radio receiver to the table, "is the receiving end of the wonderful radiophone which makes it possible for you to hear my voice—or any actor's voice. Upon this occasion I predict that the time is at hand when the radiophone will supply natural sounds in connection with motion pictures in theaters all over the world."

Scene two of the experiment followed next day, after the negative had been developed and two prints made. One print was placed in a projection machine at the Rothacker laboratory, and the other in a projector at the broadcasting station. The signal to start was received from the broadcasting station by the receiving instrument beside the projector at the Rothacker plant. Both projectors started simultaneously.

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For a number of feet of film the two screens remained blank save for numbers flashing up which were to enable the two projector operators to get their widely separated machines into synchronization. How this was possible is perhaps the crux of the radio talking picture invention.

The two projectors were running "neck and neck" when upon the two screens Bacon, the photographic image, made his bow. At the broadcasting station, Bacon, the actor, stood ready to repeat his words of the day before to fit the action of Bacon, the image, on the screen before him. At the receiving end the lips of Bacon, the image, began moving and, right upon the dot, through the receiving instrument came the words of Bacon, the actor. When the water glass was broken in the picture the sound of breaking glass was heard, and when the screen dinner bell rang, the real bell rang.

By the time the experiment progressed to the revolver shot one machine had gained in speed. This was because the human element entered into it; one operator ran his machine too fast.

Harry J. Powers, Jr., the inventor of the synchronizing device which the speedy operator failed to follow, saw that if the radio talking pictures were to be a success the human element would have to be absolutely eliminated—save for the movie actors re-enacting the drama at the broadcasting station. These, by rehearsals and careful observance of the cues screened by the master projector, can do their part, he feels sure.

The problem of eliminating the human element at the theater projection machines was mechanical. The Rothacker technical staff and engineers employed by Powers have solved it. However, the projection machine operator in the theater booth will never be eliminated except with respect to the regulation of the projection machine's speed; it will always be necessary to have a skilled projectionist beside every machine.

Mr. Powers has kept the radio talking picture experiments rather a secret pending patent matters.

However, he is now ready to give a public demonstration in Chicago. He plans to equip a number of Chicago theaters with radiophone receiving instruments and Frank Bacon will broadcast the speakies from a broadcasting station being installed in the Wrigley Building.

Powers does not claim that all problems have been solved, merely that the practicability of the radio talking movie has been demonstrated. For example, there is the problem of applause. With the voice of the actors coming through the radio receiver, the audience will be more liberal with applause. During the applause will the movie-speakie be temporarily shut off, or what? And different audiences will not applaud the same periods of time.

The possibilities of the radio movie-speakie stimulate the imagination. It has been said that a large part of an actor such as Otis Skinner—namely the voice—is lost upon the picture screen. Will the time come when an actor like Skinner can stand at the radiophone broadcasting station and give a true performance before hundreds of audiences in all parts of the country? Is the radiophone to add the final touch of realism to the shadow stage?

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New Pocket-Clock Work Movie

THERE has recently appeared on the market a small pocket edition motion-picture or cinematograph camera operated by a clock-work motor and designed to fill a long-felt want for those who wish to take a more intimate type of picture than can now be obtained with even the smallest camera, because of the necessity of a tripod and hand crank.

The camera takes only fifteen feet of standard film at a time, but is of the "daylight loading" variety, the film being put up in small metal spool containers without paper, and can be quickly changed. With this camera one can take either a single instantaneous exposure—a time exposure—or a motion-picture.

By simply pressing a button the entire fifteen feet is run off on "standard time" whether holding the camera in the hand or resting it on an object. It weighs about four pounds and measures 5"x2¾"x4" and comes with six of the daylight loading magazine spools, a two-inch anastigmat lens working at F 3.5, and costs about $225.

A sliding shutter at the back allows for direct focusing, also it is so designed that with additional attachments the camera could be used for both a printer and a projector. The revolving shutter is not variable, but is fixed at approximately 1-40th of a second exposure—making it necessary to control the light entirely by the lens diaphragm. A very ingenious instrument for the super amateur who has some time and money to spend in novelties.

This camera is manufactured in France and is called "SEPT."

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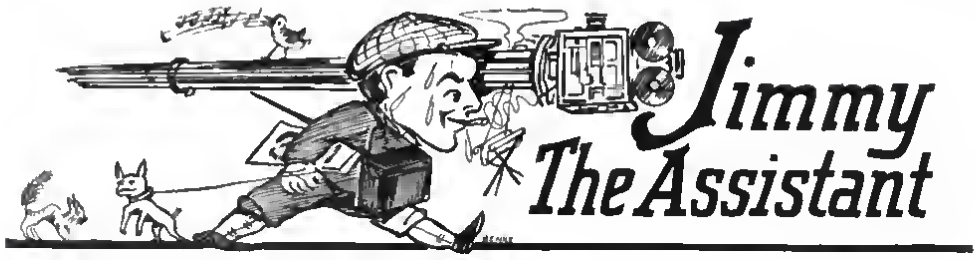

(This letter will explain why "Jimmy, the Assistant," did not kick in with his usual interesting contribution this month It also proves that literary chickens come home to roost)—Editor's Note

DEAR EDITOR—Have just learned definitely that I am to leave tonight for the Huntington Lake district, to get some snow stuff.

We are probably going to get all we are after, and then some! According to general reports the snow at our location is something like fifteen feet in depth, and the temperature is conservatively estimated to be low enough to freeze a polar bear into a state of coma That is, the ordinary Ursus Maritimus is probably so affected; I suppose the hardier sorts are able to keep alive by keeping close to a roaring fire, and living on fat cameramen

Needless to say, I am consumed with self pity and my enthusiasm for the trip is zero minus We expect to stay there from five days to a week, laying for a blizzard. Woeful words! I shall publish a monograph on the quelling power of the human eye on an adult, raging blizzard when I get home; that is, if I ever thaw out

I am packing my palm beach suit, my silk sox, several summer shirts, and straw hat, my bathing suit, and summer shoes—in moth balls!

I don't know whether I shall be able to get home in time for the April issue, but I will do all that is possible. You had best prepare for either way.

I have a new assistant—and his name is JIMMY—and his first sentence to me began: "I haven't saw him for a heluva while"—FATE! !

Yours Trooley,
JIMMY.

Tariff Act of 1921

THE "Tariff Act of 1921" better known as the Fordney Tariff Bill, which passed the House of Representatives July 21st, 1921, and is now before the Committee on Finance of the U. S Senate (H R 7456) provides for a considerable increase on the import duty of moving-picture films. Whereas the duty has been that of three cents per lineal foot for developed negative, two cents for undeveloped negative, and one cent for positive, the new act will place them all under one head and change the rate to an ad valorem valuation of 30% based on the American valuation; 25% in the case of American producers temporarily working abroad to produce less than 40% of a production There was a considerable volume of discussion before the House Ways and Means Committee as to the acceptance of the foreign valuation or the American valuation in computing an ad valorem duty under the provisions of this bill The bill as passed by the House of Representatives now provides for the American valuation.

Schedule 14—(Sundries) of this act, under Paragraph 1451, reads as follows:

"Photographic Cameras and parts thereof, not specially provided for, 30 per centum ad valorem; photographic dry plates, not specially provided for, and photographs and moving-picture films, sensitised but not exposed or developed, 20 per centum ad valorem; photographic-film negatives, imported in any form, for use in any way in connection with moving-picture exhibits, or for making or reproducing pictures for such exhibits, exposed, whether developed or not, and photographic-film positives, or duplicates of every kind and nature and of whatever substance made, 30 per centum ad valorem; PROVIDED—That upon the importation of photographic and motion-picture films or film negatives taken from the United States and exposed in a foreign country by an American producer of motion-pictures operating temporarily in said foreign country in the course of a production of a picture, 60 per centum or more, of which is made in the United States, the duty shall be 25 per centum ad valorem, and the Secretary of the Treasury shall prescribe such rules and regulations as may be necessary for the entry of such films or film negatives under this proviso: Provided further, that all photographic films imported under this act SHALL BE SUBJECT TO SUCH CENSORSHIP as may be imposed by the Secretary of the Treasury.

Wm. A. Sickner John Rantz

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A Letter to the U. S. Senate

Chicago, Ill., March 11, 1922

To the Honorable Chairman and Members
of the Senate Finance Committee,
United States Senate,
Washington, D. C.

Subject: **Tariff on Motion Picture Films.**

Gentlemen:

1. In connection with the tariff Act of 1921, H. R. 7456, Sen. Doc. 66, par. 1451, now before your committee, regarding duty on motion picture films imported into the United States, I beg permission to call your attention to a serious omission in this act, namely provision for importation of educational, travel, geographical, ethnological, anthropological and other educational subjects.

2. Only photo-plays, photo-dramas and such like theatrical productions are considered in the provisions of this bill and no thought has been given to the educational film, which forms an ever increasing educational medium in our daily life and, which is rapidly being adopted by schools, colleges, universities, churches and other civic institutions as a means of instruction. The market for such educational pictures will not stand the same rate of duty as that of the photo-drama motion pictures, and as a result of an increased duty the few producers who have pioneered this field—and they are chiefly individuals—will be forced to discontinue their work of going abroad and photographing these strictly geographic subjects. So great are the risks and costs of this type of production, compared with the returns, that few producers have entered this field at all, and there is today a crying need by all educational institutions for this type of material. Owing to the rapidly changing conditions abroad, these films quickly become historical records, as well as descriptive of present-day conditions, and will be of inestimable value to future generations as historical data. The geographic or travel picture film is bringing the ends of the earth together and making them acquainted so that the people of the world for the first time will understand each other's needs, as well as making it possible for the American people who cannot afford to travel abroad, thus to become educated on foreign conditions, which not only tends to broaden their minds and make them better citizens, but constitutes the greatest form of geographic visual education available to the general public today.

3. These negative films, when so taken abroad and exposed on geographic subjects, are brought back in a more or less raw state, after which they have to be developed and printed (reproduced as positives), edited and assembled by the author on the basis of the author's compiled manuscripts and other data, which entails considerable loss of footage between the amount imported and the finished, edited production; also owing to the entire lack of facilities for doing any of the developing abroad in the countries where such films are exposed, it is impossible to do any of the editing and cutting of waste footage out of these films while in the course of production abroad, consequently the entire footage as imported represents approximately 40 per cent waste. These travel cinematographers are chiefly individual workers, who tell their story with the motion picture film, supplemented by a written text, in the same manner as the magazine author or reporter tells his with manuscripts and illustrations from reproducible photographs, which are on the free list. The geographic or travel picture producers' trade cannot support a 30 per centum duty, comparable with the imported drama, and will consequently be forced out of this work unless provided for in this bill.

4. These geographic film negatives, as imported after being exposed abroad, whether developed or undeveloped, are still in a raw state, unedited, unidentified and unassembled, containing approximately 40 per centum waste footage, and represent an approximate cost value, independent of the author's manuscripts, written data, or labor he must after importation employ to produce a usable product, of approximately 20 cents per foot, of which 4 cents is the original cost of his American manufactured negative stock and 16 cents is travel expense and other costs. (Figures based on production of 50,000 feet). But this negative film has yet only a cost value and no market value whatever as imported, and has expended an additional amount of capital, representing labor and other costs, equivalent to 100 per cent of the already expended foreign costs, to convert the imported raw material into a finished state for any possible market. The value of this material, for which there is at present a strictly limited market, limited to less than a dozen buyers in the United States, is from 40 to 60 cents per foot, depending on the pictorial value and educational continuity of the subject.

5. Under the present tariff of 2 and 3 cents per foot it is possible to operate at a profit, but under the proposed 30 per centum ad valorem duty, taking the foreign cost alone as a valuation, the duty would be approximately 7 cents per foot, and should the Treasury Department's interpretation of this Act place the duty upon the market valuation of the finished product, at say 60 cents per foot or approximately 17 cents per foot duty, the production cost would be prohibitive of any production in this class of motion picture film. Thus, a measure designed as a protective tariff becomes a prohibitive tax in favor of a foreign producer on this particular class of material.

6. The duty on this class of film should be reduced to 1 cent per linear foot, or not more than 6 per centum of the cost value thereof as supported by production figures.

7. I beg to offer the following additional provision to the bill as it now reads:

"Par. 1461. Provided, that upon importation of photographic motion picture film negatives of American manufacture, taken abroad from the United States, and exposed in a foreign country by an American citizen traveling temporarily abroad, and imported as returned American goods, developed or undeveloped, of travel, geographic, ethnological, anthropological, or other similar educational subjects, which is not made in any way as any part of a photo-play, photo-drama, or scenarized theatrical production, and of which the photographer, cinematographer or author is the exporter, importer, and owner, the duty shall be 1 cent per linear foot."

Respectfully submitted,

HERFORD TYNES COWLING

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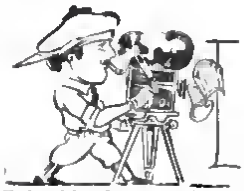
How Uncle Sam Takes the Tax

It Isn't Any Picnic to Collect the War Tax on Tickets Sold by the Movie Theatres—Some of the Problems Put Up to the Collectors



If you would know a little about the work of seeing to it that Uncle Sam receives his full due from all those whom he delegates to take the taxes through the medium of the extra charge when selling theatre patrons their tickets drop in, some random moment, at the Federal headquarters for a district of some size.

Just for example, Cincinnati may be held as typical; the district centers about an average American city, neither world metropolis, nor yet overgrown country town.

Work here is conducted from the offices of the Occupational Tax Division of the Internal Revenue Department, on an upper floor of the Federal Building, at the heart of the Queen City itself.

Here, if your errand be the usual one, you receive the attention you desire, and may go on your way rejoicing! Only, as suggested, all comers are not quite as easy to please. From official to official these comers will pass until, at last, they reach the inner office of Mr. Michael Durkin, the head, subject only to the District Collector of Customs himself, of the collection of motion picture tax in the entire area.

Durkin's territory embraces not less than thirteen counties in the best populated section of the American Mid-West. In Cincinnati alone there is one little strip of city, down Walnut street from Sixth to Fifth street, and then over Fifth to about Elm, four blocks, where not less than eight large size motion theaters play. Beside the Queen City of the West Mr. Durkin has in his area such good sized communities as Piqua, Springfield and Dayton. Of the hustling towns, the enterprising villages, where there are motion theatres of varying dimensions, there is an almost endless count.

Just what revenue reaches Durkin's hand monthly it is not permitted to say. Assuming, however, that, at the very minimum, four hundred and fifty theaters pour their gold to his keeping monthly, it becomes evident that the sum is a giant one, indeed!

In Cincinnati alone ther are two theaters from which, those who should know tell us, Uncle Sam is receiving $1000 a month apiece as tax! Even the smaller theatres, many of them open evenings only, will turn in, on the average anywhere from $250 to $300 in taxes as well. Uncle Sam does not accept checks, and, since pay comes to the motion theater in coin, these theaters pay in hard cash, in turn. Returns, as a general thing, come in about the last week of the fiscal month, and, since the theaters have had time to systematize things, there is seldom very great delay!

But, sometimes there IS delay. And sometimes there might be evasions as well, were it not for the fact that a motion theaters' proprietor never can tell when he will not receive an impromptu visit from one of Mr. Durkin's all-powerful sleuths!

When Uncle Sam calls, all keys are turned, all books must be shown, if so required, and Uncle Sam has simplified things for himself further by requiring that tickets which are serially numbered shall alone be used.

Wherefore, as Mr. Durkin puts it, the motion picture tax is the one tax of all which gives the least trouble to his aides. But, just in order that this may be so, it must be generally known that inspectors are out, are on the job, as he says, and so inspectors ARE about everywhere!

In just this Cincinnati district not less than twenty-five men look to the collection of the taxes. These men do not specialize in motion-theater taxes alone; it would be impracticable, and require too many men to cover the territory, and thereby entail waste. The men are empowered to investigate the receipts from all sources subject to tax by law. Ice cream, soda water, theaters, other than movies; circuses, in fact over one hundred separate and distinct items come within their purlieus.

Under Durkin, there is a chief officer, a Mr. William Gorman, who, among other things, sees to it that subalterns are at work as they should be. Then there are zone deputies and division chiefs and field officers and others still, until it isn't safe to hazard a guess anytime as to just what moment some of the very ramified service won't drop in, officially, in your part of town.

These men, to get down to first principles, see to it that those providing certain tid-bits, certain amusements, collect the taxes from those enjoying them, and then turn over these taxes to Uncle Sam. Forms, regulations, all needful information, is available to these theater managers; what a simple thing, making payments lie and, therefore, what a simple thing checking up returns with Federal revenue receipts should be! Only, there is always to be taken into the reckoning, with the very assessing, let alone collecting, on any tax, a little thing known as human nature.

The American people, more, perhaps, than any other people of all the earth, do detest paying one cent more of any tax than the law requires! We Americans are a loyal folk, we'll help Uncle Sam whenever we can; we will give him time, money, services, our lives if must be. But, let the tax assessor, the collector, come along, and we will insist on our uttermost rights, to within a very cent, lest by some devious hook or crook, we pay into the Treasury of these United States one cent more than we should, by law!

Growing out of this innate, intense hatred of paying a farthing more than due, there come to the ears of the collectors of amusement taxes, especially, endless arrays of baffling questions—questions that should puzzle a Solomon almost, and yet which they simply must decide.

"Now, here is the situation," Jack Ross will suggest, as he turns over tickets, duly cancelled, the remainder of the reel, the books, the report, to this agent of the Government, when he visits. "I'm perfectly ready, right now, to pay Uncle Sam every cent that is his due. Only, Uncle Sam is a trifle richer than I am, and then it's the principle of the thing. The other evening we——," and then he tells of a combination performance to varied purposes that was given here at the theater, and he wants to know just how he shall apportion receipts to satisfy his next payment of tax.

If the inspector cannot answer it comes up to the office with some very sarcastic remarks as to the ignorance of the man sent out as inspectors, remarks that may be repeated to the big, voting American public, come the Federal election time.

Impossible that an inspector should not be able to answer any questions? The law is so very plain! A tax of 1 cent for each 10 cents or fraction thereof of the amount paid for admission, including admission by season ticket or subscription, to be paid by the person paying such admission. That is the gist of it. A youngster in primer arithmetic almost could figure out such a tax!

Mr. Durkin quotes, however, from official sources, questions his inspectors must meet, and the answers that should be given. You, reader, who believe you know the provisions of the motion-picture tax, and that you can answer any query as to the sums to be paid which may arise, ponder a few of these. I give them as they stand:

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"The proprietor of a theater, in order to aid a ticket-broker to evade, in part, the tax on excess charges, prints on the tickets for the first ten rows of his theater a price of $2.50, although intending all the time to sell these tickets for $2.00. The established price of the admission must be printed on the ticket. What is the tax?"

Here Uncle Samuel rules that: "The mere fact that a price is printed on the ticket does not make that price the established price. In this case it is clear that the established price of admission for these tickets is $2, and the price of $2.50 so printed on these tickets was printed in disregard of law, and is not the established price."

Here is another: "The proprietor of a theater, perceiving that the running attraction is not drawing sufficiently, arranged to sell the last two rows of seats in the orchestra to a cut-rate ticket-broker. None of these seats has as yet been put on sale; but it had been fully intended to put them on sale for $2 each, and that price was printed on the tickets, when sold to the broker. The theater charges the broker 50 cents apiece for these tickets, and he puts them on sale for $1 each."

Here, says your Uncle Sam, "the established price of each of these tickets is $2.00, for, even though the theater manager sold them to the broker before they had been put on sale, they still bore, when sold to the broker, the price of $2.00." Bearing that price when sold, it cannot be contended that the original price for these tickets had been changed.

It is only the exceptional movie-theater, and then perhaps only with the exceptional performance, that may offer tickets at such high rates. The principle, however, is quite the same, regardless of the change in scales of prices to whatever the performance.

So with this other cause which is cited:

"A movie theater issues a free pass which directly entitles the holder to admission to any seat in the house on a certain night. The established price of admission to the seats in this house varies from 25 cent to 75 cents."

In this case, rules the Government, "the established price of the admission represented by this pass is 75 cents."

One would suppose that the time represented by the begging would be worth infinitely more to most Americans than the bit of tax that might be over-paid without it. Ten cents on a dollar at the most is the tax, assuming that even half of the dime were an over-charge, come from misinterpretations of the complexities of the law; the payee would lose, at most, a nickel. But for that nickel he and his will argue and urge, and theater-owners, knowing this, will stand prepared to give themselves the benefit of any doubt when arranging tax returns on the ledgers.

Let them escape, evade, and it sets an unpublished precedent with an infinity of others hearing of it in a very short time. And this same infinity represents baffling sums, as the months go on; money owing, but not paid the Government.

Whence it happens that this work of seeing to it that men pay Uncle Sam, by way of motion-picture tax, ALL that they may owe, is no sinecure job at all. It is never pleasant to catch anyone in misrepresentation—not to say theft; the more when the scene of the disclosure is squarely inside the man's office, on HIS ground. Even if you do not announce your findings then and there, the guilty usually know they are guilty—know it before you enter the office door!

Sometimes, though, these guilty are so thoroughly innocent in their own minds, that it is very hard to convince them they have not paid all they should.

Consider a few cases like these, placed before us by Mr Durkin. A proprietor of a theater had the practice of selling no tickets for the gallery on Monday night, but throwing it open, free, as a regular custom, to school children. The established price of admission to the gallery in this case is 0 cents. If the balcony, as well as the gallery, were regularly thrown open, free, on such occasions, the established price of admission to it would also be 0 cents. If, however, the seats in the balcony were put on sale for $1—it is ruled here—and the orchestra and gallery were thrown open, free, on such occasions, while the established price of admission to the gallery would be 0, the established price of admission to the theater-orchestra would be at least $1.00. According to this the inspector of receipts is governed.

Again: Where the fixed prices for all seats in a certain theater are always 50c more on Saturday night than on other occasions, the established prices of admission for Saturday night are that much greater than the established prices of admission for other nights.

These rulings go on to take every possible form; as if to puzzle an inspector purposely, and sometimes to subject him to the taunts of wily theater proprietors, who may know them a bit better even than HE does!

So, we will find again (page 35 of the **Regulations**), this ruling:

"A moving-picture theater charges 20c admission, and this entitles the person admitted to sit in any seat in the house. Children under twelve, however, are admitted at half price. In this case, the established price of admission for the whole theater is 20c for everybody, including children under twelve."

And so there are others and others.

These rulings the inspector must know to a T; he must know his ground absolutely; he will only discredit himself and the service if he wrongly accuses any one of the error, let alone bring him to bar unnecessarily!

Meanwhile, it will never do at all for him to get the reputation of 'letting things slide,' not being 'onto his job,' of omitting arrests, or, at least, disciplining and warning, because he is 'decidedly lax.'

An inspector, in short, must know the motion-theater law; every angle and turn of it.

Then, he must know human nature and know that not only are there honest people who won't pay a cent more than they must; but that there are many dishonest owners besides!

The inspectors must understand books and every angle of the keeping of these that might cover something which should really be clear.

On the other hand, they must neither impose nor harass. The Declaration of Independence, among other things, insured the American people against inquisitors.

Out of which it happens that, while a motion-theater tax inquisitor does have some very pleasant hours while on actual duty in the service of his Government, here and there, his district over, he also has a lot of hours—lot of nights—he expends, in giving all his gray matter to evasive problems which go far to pay for these, times without number, in the end!

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THE POSTMASTER GENERAL
WASHINGTON

February 27, 1922.

The American Cinematographer,
325 Markham Building,
Hollywood, California.

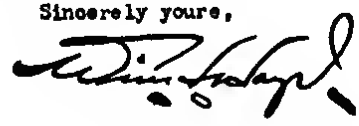
My dear Friends:

I have read with the very greatest interest and appreciation the open letter in The American Cinematographer of February first. I am grateful for this and want your sympathetic cooperation always.

I realize the magnitude of the task which we have and recognize the great accomplishments already made by those who have pioneered in the industry. While I approach the new work with much temerity I yet move in that confidence which comes from an earnest desire to serve. I know that you will help.

With very kindest regards, I am,

Sincerely yours,



hjk

The Visual Instruction Association of America

"To bring producers, distributors and users of instructional films together for co-operation on an equal footing for the advancement of visual instruction." is the object of the Visual Instruction Association of America which sprang into being overnight—literally, over the dinner and breakfast table—during the N. E. A. convention at Chicago.

It was at dinner at the Hotel Sherman on Monday evening, Feb. 27th, 1922 (mark the date, it may become a memorable one) that a group of prominent men and women interested in Visual Education first answered the call issued by Dr. Ernest L. Crandell, head of visual instruction in the New York City schools, and organized with great enthusiasm the VISUAL INSTRUCTION ASSOCIATION OF AMERICA, perfecting the organization at the meeting held Thursday morning over the breakfast table.

The following temporary officers were chosen: Dr. Crandell, president, Don Carlos Ellis, general manager of National Non-Theatrical Motion Pictures, Inc., secretary, Charles H. Mills, director of the educational department of Pathe Film Corporation, treasurer, and regional vice-presidents to be selected. A resolution that 'the president appoint an organization committee to draft a constitution and by-laws and decide "where" we are going and "how" to get there and report to the July, 1922 meeting' was enthusiastically adopted and Dr. Rowland Rogers instructor in Motion Picture Production at Columbia University was made chairman.

The outstanding fact in regard to the new organization, the only national organization is that it will bring together on equal footing for the first time in the history of the film industry those who make and distribue instructional films and those who use them for the purpose of co-operation in their production, distribution.

That an important part of the future of fildom lies in the non-theatrical field and that the motion picture is the greatest educational factor the world has known are statements that have been made repeatedly of late. With the forming of such an organization as the Visual Instruction Association of America it is plain that the day of the educational pictures is now coming but is HERE.

Producers of instructional films have been afraid to go ahead and invest large sums in films on which the returns are slow and which educators may reject for some reason which to the producer may seem very trivial but to the user is most important. Now the producer can and should come to the meetings of the Visual Instruction Association and say "I am planning a series of twenty-six films on commercial geography to be treated in such and such a manner. Can you use them?" or the head of the department of visual instruction can announce in meeting: "We feel the need of certain films on civics. Have any of the producers here such films, or are they planning or will they undertake to make them?"

New York City has for two years had such an association which has functioned admirably locally in just this way and was the inspiration, the pattern and the parent of the new national body.

Such a getting together and conferring on visual instruction problems cannot fail to be of benefit to all. In the course of time the organization may become international. Already a vice-president for western Canada has been appointed in person of Robert Strain, of Winnipeg.

Other vice-presidents named to date are: Dudley Grant Hayes for Illinois; Miss Julia Landers supervisor of visual instruction of the Indianapolis schools for Indiana, Edwin H. Reeder supervisor of visual instruction of the Board of Education of Detroit for Michigan; S. F. Steen burgh of the Victor Animatograph Co. for Iowa.

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Lyons, Reginald E.—Navajo Productions, Farmington, New Mexico.
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Miller, Virgil E.—with Universal Studio
Milner, Victor—Universal Studio
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Peterson, Gus C.—Director Federal Photoplay—J. D Hampton Prods.—United Studios
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Schoenbaum Chas E.—with Lasky Studio
Scholte, Abraham—In charge of Laboratory, Chester Bennett Prods
Schneiderman George—with Fox Studio
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Loe Angelee,Cal.
Maroh-4th.,1923.

Mitohell Camera Company,
6035 Santa Monioa Blvd.,
Loe Angeles,California.

Gentlemen:-

It gives me great pleasure to write you after having finished photographing the greatest epeotaoular pioture ever put on hy the Norma Talmadge Produotions,"Duchese de Langeais"with a Mitohell Camera.

After twenty-one yeare of active oamera work in motion pioturee,and having ueed every known make ever placed on the market during that time,I am ready to eay that the "Mitchell" is far in advance of anything yet produced.

It ie up to the minute equipment,designed hy a oamera man for a oameraman,and every oonvenience for the operator is provided for. I am glad to make thie etatement to you,knowing that you are interested in the opinion of one that is in the profession,and that your aims are for the hetterment of equipment that will raiee the etandard of motion pioture photography.

Wishing you much euooess,helieve me to be,

Sincerily yours,

Antonio Gaudio

Member A.S.C.

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